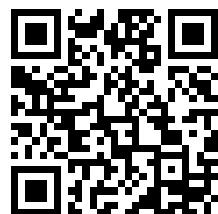


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# THRIFT WITH A NEEDLE



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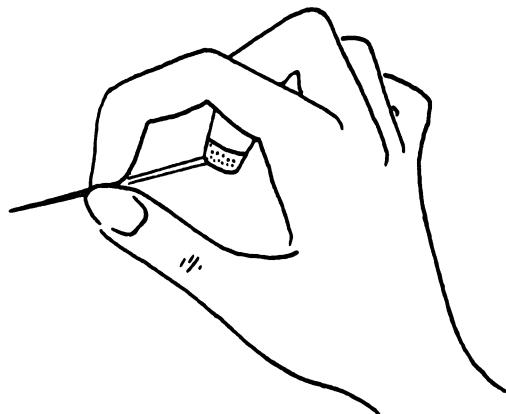


***Thrift with a needle***



# THRIFT WITH A NEEDLE

***the complete book of mending***



**BY MILDRED GRAVES RYAN**

**1954 CHARLES SCRIBNER'S SONS NEW YORK**

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***Thrift with a needle***



## CHAPTER I

# *Why Mend?*

Mending can be interesting. Immediately, I can hear cries of protest—women exclaiming that “mending is a loathsome task,” that “they hate it,” that “they had rather be caught dead than mend.” You have heard them, haven’t you? But isn’t that a childish attitude to take? We can’t escape mending. It is always with us in some form. So why not accept it, and learn to do it well so that it becomes a satisfying task?

Actually the word mend does not have a dreary meaning, but rather a pleasant one. The thought of improving something, making it whole and usable is an agreeable idea. It means more than just darning and patching. It implies a method for creating a more perfect appearance, for giving new life to worn clothes, and in turn for saving those elusive dollars.

Mending is not something to be taken lightly. It really affects your happiness. Do you feel self-conscious when a run suddenly appears in your stocking? Are you disturbed when a button pops off just as you are dashing for an important appointment? Does it bother you when your husband chides you because he has a drawer full of socks with holes? It probably does. Each time one of these irritating situations occurs life doesn’t seem quite so gay.

If you stop to think about it, mending plays a definite part in the way you look. You may have beautiful clothes and a lovely face, but unless you have that “stepped-out-of a band-box” look, they are of no avail. A baggy skirt, a dipping hem, a safety-pin closing, a ripping side seam

4 detract from your appearance. In themselves, they are little things that you can easily correct, but they are very important. Good grooming is a positive requisite for an attractive appearance. A trimly dressed man or woman is a pleasing sight to see.

And don't forget that mending offers an excellent way to save money. Not only does it provide a way for keeping your clothes in working condition, but it also prolongs their life and offers a means for rejuvenating your old and lazy garments.

Without a doubt, there are at this very moment idle garments reposing in your clothes closet. Probably you withdrew them from circulation because you were tired of wearing them in the same way. With a little bit of ingenuity these garments can once again be wearable. Some of them may need just a little first aid to create a new effect, whereas others may require a drastic operation producing a complete change of identity. But whatever method is used, the results will help to stretch the clothing dollars.

And you should not forget your household articles. They represent a large outlay of money. Such an investment should be protected so that you receive adequate returns in service and satisfaction. This is impossible unless you give your bed linens, table linens, towels, curtains, and other household textiles a certain amount of care. Today with the cost of living on the increase, it is especially important for everyone to obtain the maximum amount of wear from each item of apparel and from each household article.

Although you may not be able to understand how mending could possibly offer a creative experience that would be satisfying, it actually can. Take, for instance, the hole that you burned in your favorite tweed coat. It looks ugly, doesn't it? The appearance of your coat is spoiled. No longer do you enjoy wearing it. It has become your "old" coat. But just suppose you were able to replace those burned threads in such a way that no one would ever know

that a hole had existed. Wouldn't you be pleased with your handiwork? Of course you would. Any one who learns to mend beautifully can have that contented feeling.

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There seems to be some confusion concerning the terms *sewing* and *mending*. Very often women think that they cannot mend because they do not sew. To them, sewing seems to mean the making of a garment. Because they have never learned how to produce a dress they take it for granted that they cannot mend. However, the intricacies of dressmaking are not a requisite for mending. You can repair, remodel, and alter your clothes without ever constructing a dress. The procedure is simple. You can do it if you want to. In fact, there are many women who are learning to use a needle and thread today, not because they want to make their own clothes, but rather so that they can alter their ready-made garments. Perhaps you too would like to learn this type of mending.

## CHAPTER II

### **Necessary Preparations**

Before the actual mending process can begin, there are certain preparations to be made. Too often mending is a haphazard task. It is done in a hurry with any needle and thread that is at hand. No thought is given to the best method to use. Usually this procedure results in a makeshift job. You will find that your mending will be more successful if you use the correct equipment and follow the repair process most suited to each worn article.

**Equipment.** Your mending supplies should be kept together in a convenient place. Of course if you sew, you will add a few special mending aids to your regular sewing equipment. However, if your sewing is limited to mending, then you should assemble the tools and materials that will help you with your repairs and keep them in a handy container.

*A basket, box, or large drawer* may be used to hold your equipment. It really doesn't matter which you select. The important thing is to have a convenient one. You may purchase a basket or box that is especially designed for this purpose, or you may convert a sturdy box or basket into a serviceable receptacle.

Whichever you select, do try to keep it neat and orderly. So often the mending basket is simply a catchall. Things are just dumped into it. The task of untangling the contents before you can begin to mend is always annoying. The old proverb that suggests a place for everything and everything in its place can't be stressed too much. Compartments or pockets built into the container, plastic bags,

small boxes, and glass jars provide various ways of keeping your basket in order. Be sure to label the boxes carefully.

*Needles* should be smooth, sharp, and made of good quality steel. There are many types of needles—sharps, betweens, milliner's, crewel, and darning. They come in various sizes, large numbers indicating fine needles and small numbers designating coarse needles. Usually a fine needle is used for delicate fabrics, and a coarse needle for heavy materials. They may be purchased in packages of one size or assorted sizes. Although sizes 6 and 7 are most frequently used, it is wise to have needles of various kinds in sizes 3 to 9 in order to take care of all types of sewing. Needles should be kept in the original package when not in use in order to prevent rusting.

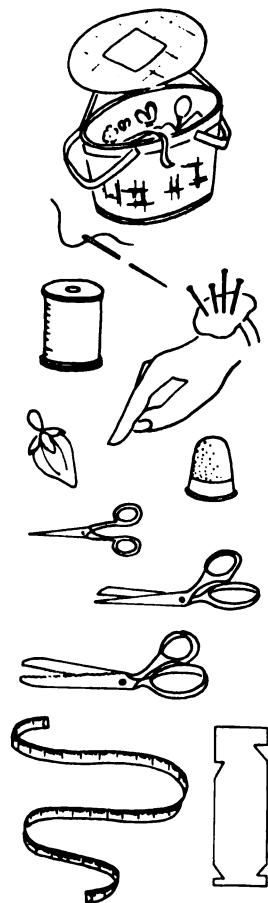
For your mending basket, you will need sharps, betweens, crewel, cotton darning needles and yarn darning needles. Sharps have small round eyes and are of medium length. They are used for ordinary sewing. Betweens are a short version of the sharps, being used for tiny, fine stitches. Crewel needles have a long eye and are used for embroidery. Cotton darning needles are similar to crewel needles. However, they are longer in order to make weaving easier. Yarn darning needles are very coarse.

*Thread* is made in cotton, linen, silk and synthetics. It comes in various sizes and colors. The thread should be suitable to the material in color and weight so that the stitches will blend with the fabric. Remember to match one strand of thread to the material because the whole spool will look darker. The accompanying chart will help you select the correct size for your type of work.

Cotton thread is used for cotton and linen. Mercerized cotton thread, which has a shiny finish, may be used for silk, wool, rayon, and plastic type materials. Darning cotton comes in a variety of colors.

Linen thread is a strong thread used for tailoring. It is excellent for sewing on buttons.

Silk sewing thread which is purchased according to letter is used for silk, rayon, and wool. Sizes range from



1. Sewing equipment

**THREAD AND NEEDLE CHART\***

Needles	Types of Fabrics	Thread	Machine Needles	Number of Machine Stitches Per Inch	
				Seam	Outside
Finest (10)	Net, marquisette, batiste, organdie, nimon.	100 Black and White. Mercerized in colors.	Fine	16	20
Fine (9)	Lawn, dimity, voile, batiste, chiffon, rayon sheer, rayon crepe.	80 to 100 Black and White. Mercerized in colors.	Fine	16	20
Medium Fine (8)	Gingham, chambray, sheer wool crepe, taffeta.	60, 70, 80 Black and White. Mercerized in colors. Nylon thread in colors.	Fine	12	18
Medium (7 or 8)	Poplin, bengaline, faille, wool flannel, wool crepe, wool jersey, rayon jersey, pique, percale, chintz, moïné.	50, 60, 70, Black and White. Mercerized in colors. Nylon thread in colors.	Medium	12	16
Medium Coarse (6)	Gabardine, rep, corduroy, velveteeen, wool fleece, twill, linen crash; sewing on buttons.	30, 36, 40, 50 Black and White. Heavy Duty Mercerized in colors.	Medium	10	12
Coarse (4 or 5)	Sailcloth, denim, ticking, drapery fabrics.	16, 20, 24 Black and White. Heavy Duty Mercerized in colors.	Coarse	8	10
Coarsest (3)	Canvas, duck, upholstery fabrics.	8, 10, 12 Black and White. Heavy Duty Mercerized in colors.	Coarsest	6	8

\* Adapted from The Spool Cotton Company's "Thread and Needle Chart."

A, which is fine, to E, which is coarse. Size A is the one most frequently used. Buttonhole twist, a heavy, hard-twisted thread is good for working buttonholes in wool garments.

Nylon thread should be used on nylon fabrics. A fine thread and light evenly balanced tension is needed for stitching.

Wool yarns come in various colors and weights. Often small cards of yarn are attached to new socks and sweaters. Be sure to save them.

Elastic thread may be handy in mending girdles and adjustable garters.

*A thimble* is a very important piece of equipment. It protects the finger, increasing speed and efficiency in mending. It should be light in weight, fit the middle finger of the hand that holds the needle, and be free of rough spots that catch the thread and material. When you first start to wear a thimble, it will feel awkward. But do keep on wearing it. You will soon become so accustomed to it that you will feel strange without it.

Scissors should be made of an excellent quality of steel. They should be kept sharpened and never used to cut such things as paper and twine. The blades should fit together tightly. Scissors come in various sizes, usually less than six inches in length. It will be handy for you to have two pairs in your work basket—a short pair for snipping threads and trimming edges and a longer one for cutting fabrics.

If you alter or remodel garments, you will find a pair of pinking shears a time-saving as well as a labor-saving device. They are used to finish seams when the material does not ravel easily.

Although buttonhole scissors are not absolutely necessary for making buttonholes, they are handy to have.

Pins should be smooth, thin, and sharp so that they do not leave holes or marks in the fabric. Dressmaker pins in sizes 5 or 6 are the best. They may be purchased in one-quarter pound packages.

*A pin cushion* is a convenient place to keep the pins you are using. One made of a closely woven wool material and filled with hair or ravelings of wool yarn is most desirable. If it is attached to an elastic band, you can slip it on your wrist while working.

*A tape measure* should be firm and made of double material. It should be 60 inches long, numbered on both sides beginning at opposite ends so that it is reversible. It should have metal ends.

*A six inch ruler* is handy for measuring small details such as tucks and hem.

*A small cardboard gauge*, which you can make, is convenient for measuring small spaces, such as  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{1}{2}$ , and 1 inch.

*A yardstick* is useful for marking straight lines and hanging a skirt.

*An emery* is used to keep needles free from rust.

*Tailor's chalk* comes in various colors. It is used to mark construction lines. The edges should be kept thin and sharp.

There are certain small pieces of equipment such as a bodkin, crochet hook, darning egg, embroidery hoops, and beeswax which are not exactly necessary for you to have. However, they do simplify the task of mending. In fact it will be impossible for you to do certain types of repair work without them.

**Findings.** It is very important that you keep with your mending supplies various findings such as fasteners, tapes, and bindings. They may be purchased in the notion department of your local store.

There are two types of *binding*—straight and bias. They may be purchased in a wide variety of colors. The straight binding is made of rayon and silk. It is used chiefly for finishing hems and facings. Bias binding comes in cotton cambric and lawn, rayon, and silk. It is used for circular hems, facings and bindings.

*Buttons* are made of many different types of material. They come in various sizes, shapes, and colors. They are attached by means of holes or by shanks made of fabric or metal.

Buttons should never be thrown away. Remove them before a garment is discarded. Tuck them into a box. Some day you will need them to replace some buttons that have been lost.

*Hooks and eyes* come in various sizes, ranging from No. 00 for sheer fabrics to No. 12 for heavy materials. They may be purchased in black and white.

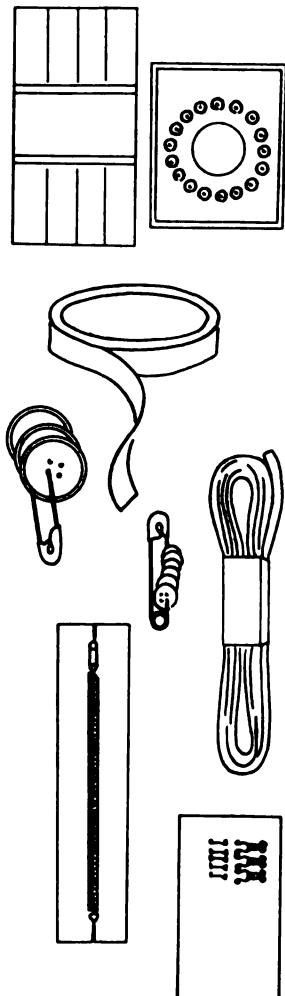
*Snaps* are made in various sizes. No. 4/0 is used for very sheer materials and No. 1 for heavy fabrics. They come in black and white.

*Slide fasteners* may be purchased in various lengths. There are zippers that are appropriate for neckline and sleeve closings, dresses, skirts, pockets, and for full length closings in dresses, coats, and jackets. The zipper teeth are made of metal or a plastic material and are attached to cotton or nylon tape. The slide fasteners made with the cotton tape are available in various colors and weights.

There are two types of *elastic*—flat and round. It is available in various widths and is covered with cotton or rayon threads.

*Tapes* are made of cotton and linen. The cotton tape comes in very narrow widths as well as wider ones. It has a twill weave and may be purchased in a variety of colors. Linen tape is made in white and tan.

**Odd Bits.** You will also find it handy to keep, with your mending equipment, materials that you can use for patches, reinforcements, and new parts such as the lower section of a pocket. If you sew, be sure to save scraps of fabric for this purpose. Bits of net, chiffon, and a roll of gauze bandage are convenient to have. Watch for remnants at the fabric counter. They often provide an inexpensive way of obtaining repair materials. Carefully inspect old garments and household linens for any usable



## 2. Necessary findings

parts before throwing them away. Frequently old belts, buckles, trimming braids, laces, yarns, fur, and ribbons from old hats are handy to have. Remember to keep the miscellaneous scraps in labelled containers so that you will know exactly what you have.

**Mending Aids.** You may find that there are times when mending liquid, mending tape, and press-on patches provide an adequate answer to your repair problems. Some people like them, others don't. It never seems as if they give quite the services that repairs do that are made with the needle. But for quick results they may be convenient to have.

**Sewing Machine.** Although a sewing machine is not an absolute necessity for mending, the housewife who has large quantities of it to do will find that it simplifies many repair jobs, saving her a great deal of time and energy. If you are thinking of purchasing one, do give the matter careful thought. There are many excellent machines on the market. Probably the ones you have heard most about are the Singer Sewing Machine and the White Sewing Machine which are manufactured in this country. Since World War II, machines have been imported from Europe. Among the most popular are the Pfaff (German), Necchi (Italian) and Elna (Swiss).

Before selecting a machine, look at as many different types as possible. Study the advantages and disadvantages of each. For years machines remained about the same, but recently new developments have been made. Now there is a zig-zag as well as the lock stitch and chain stitch machines. There are machines that embroider as well as sew without the addition of attachments. There are also machines that sew on buttons, make buttonholes, do hemstitching, blind stitching, monogramming and appliquing by simply adjusting a lever. Some machines have a free arm which makes them especially useful for sewing tubular articles such as trousers and sleeves, and mending socks.

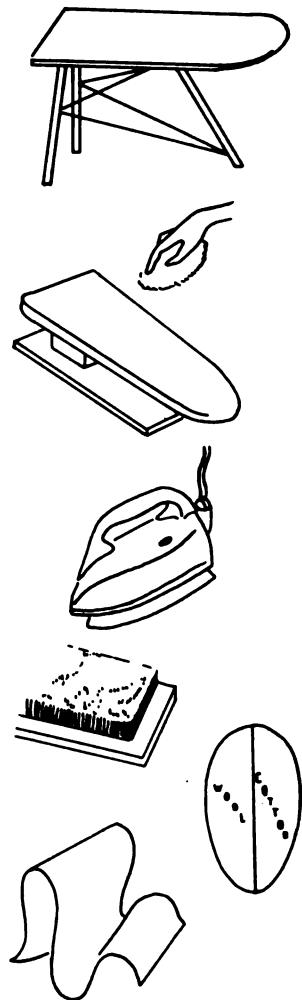
Perhaps some hints on what to look for will help you make your choice. Your machine should be of the lock stitch type with a round bobbin which may be easily removed and replaced. It should run quietly and smoothly, without vibration. It should have a lever for sewing backward as well as forward, a tension with an adjustment device that is numbered, a hinged presser foot, a self-releasing automatic bobbin winder, and a simple drop feed adjustment to permit embroidery and darning. Be sure that the facilities for servicing your machine are easily obtainable, and that it is fully guaranteed against defects.

Sometimes a sewing machine does not function at full capacity because the housewife fails to use the special attachments. If you haven't investigated this field, please do. You will be amazed at what these devices can accomplish. Many of them will simplify your mending problems. You will be fascinated by the results.

**Pressing Equipment.** Another type of equipment needed for mending is that used for pressing. The importance of pressing cannot be stressed too much. It is impossible to sew or mend well unless pressing becomes a part of the activity.

Probably the most serviceable type of *iron* to have is an electric one that may be converted into a steam iron. A flip of the switch changes it from dry to steam ironing. However, this type is not a necessity. You can press beautifully with a plain electric iron. Some people prefer to have two irons—a plain electric one and a steam iron. But whichever iron you select, be sure that it has a heat control that may be regulated for different fibers. An iron that weighs 3 or more pounds may be used successfully on light weight fabrics. However, if you are working on heavy woolens, a 9 pound iron will be better. Steam irons require special care in order to prolong their usefulness. Unless otherwise indicated, distilled water should be used.

An *ironing board* should be firm, with one tapered end. It should be well-padded and smooth. The covering of



3. Pressing aids

duck or muslin should be removable so that it may always be kept clean.

A *sleeve board*, which is excellent for pressing sleeves, also provides a convenient place to press small articles. It should be well-padded and nicely covered.

A *tailor's cushion* is a pressing device which should be employed more frequently. It is used for pressing curved areas, such as the seams over the hips and the darts at the bust line. If you can't find a tailor's cushion at the notion counter in your local store, make one.

Cut two ovals about 14" x 10" from cotton drilling. One end should be more tapered than the other. Place two right sides of material together and stitch, leaving a small space open at the broader end. Turn and stuff with wadding or clippings of old wool cloth. If a great deal of your pressing is done on wool materials, you may decide to make one side of your tailor's cushion of wool fabric. The folded edges of the open end are overhanded together (figure 8).

A *velvet or needle board* is a wonderful help when you are pressing pile fabrics. Heavy canvas is covered with short wires that stand upright.

*Pressing cloths* are necessary for satisfactory work. They can be made of cheesecloth to use for silk, synthetics, linen, and cotton, and of unbleached muslin, drilling, or duck to press wool. Be sure that the sizing has been removed from new material before it is used. This may be done by washing it thoroughly in soap and water.

A *sponge* is convenient for dampening seams and moistening the pressing cloth.

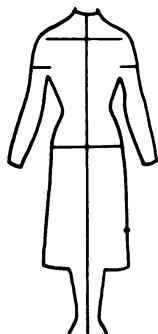
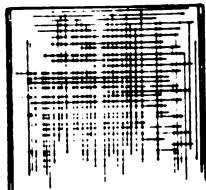
**Place to Work.** You will find that the task of mending will be more pleasant if you have a convenient place to work. Try to set aside a portion of a room for this purpose. A closet or a corner may be arranged to accommodate your sewing and pressing equipment. Keep the area compact so that everything is handy. So much time is lost if you have to dash to the kitchen each time you have to

press a small bit of mending. Of course, the allotted space should be well-lighted so that there will be no eyestrain. Remember to wear your glasses if you need them for close work. Some people find a magnifying glass helpful for alleviating eyestrain when doing fine needlework. And you will need a comfortable, but suitable chair for sewing. Arms are usually a nuisance.

**What and When.** Two problems that confront a mender are what to mend and when to do it. Very often overflowing mending baskets attest to the fact that these questions have not been satisfactorily solved.

The entire process of mending will be simplified if articles are sorted according to the time it will take to mend them. For instance, a slip with a dangling shoulder strap should be placed with the blouse with a loose button, not with the overalls that need a patch. If you never seem to find time to mend, try to keep simple jobs handy so that you can pick them up while you are waiting for some one. Frequently a person who has a few minutes that might be used for mending just doesn't do it because the article is not accessible.

Of course many of the mending jobs will be eliminated if you get in the habit of taking that "stitch in time." Mending is easier to forestall than it is actually to do. Garments and household articles should be examined regularly for signs of wear. A few reinforcing stitches taken before mending is actually necessary may prevent a real repair job. Much of the exasperation that emergency mending arouses may be alleviated by always keeping a special sewing kit handy for this purpose. Place it near you when you iron so that you can catch any loose threads immediately. The old-fashioned idea of keeping threaded needles in a pin cushion on the dresser certainly made it much easier to make quick repairs while dressing. If there are children in the family, you might put one in their dresser drawer and train them to make these little repairs. It is much better than relying on a safety pin.



4. The correct position of the lengthwise and crosswise threads

For complicated repairs, it is wise to set aside a definite time each week to do them. Such a period can be fitted into your busy schedule if you give the matter a little thought. An excellent time to reserve for this activity is during your favorite radio program. Your needle seems to fly. Before you know it the job is accomplished. Mary Margaret McBride helps me with mine.

There are times when you have to decide whether the article justifies the time required to mend it. Sometimes a woman darns or patches something when she knows that she must repeat the process the next time it is worn. This seems like a waste of time.

However, the worn object may be too good to throw away. If it is, then you must decide how to fix it in the shortest possible time and still have it usable. A change in the method employed may produce the desired results. For instance, instead of darning a torn sheet, it may be advisable to cut the sheet through the middle, stitch the selvedge edges together, and turn a hem on the raw edges. At other times, a change in construction lines may solve the problem. The life of children's overalls may be prolonged by cutting off the legs just above the knees and putting a hem in the lower edge. Or it may be necessary to change the identity of the object. A man's shirt, with frayed collars and cuffs that have already been turned, may become a soft hospital gown for a bedridden cancer patient. Be sure to consider all of the possibilities for improving and repairing an article before it is discarded.

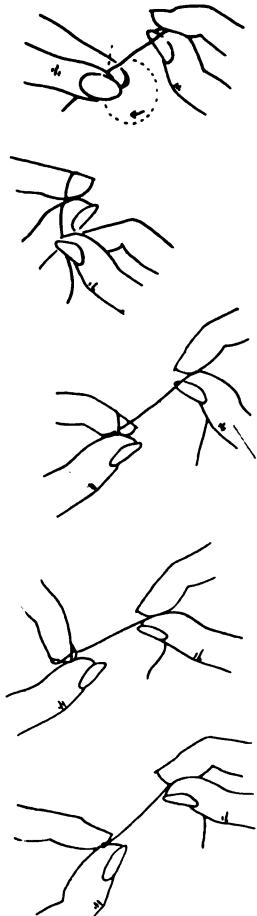
**Grain of Material.** Before beginning to sew on fabrics, you should understand something about their construction and how they act. Most materials are woven of two sets of threads, the lengthwise and the crosswise, which cross each other at right angles. The finished edge which runs the lengthwise of the cloth is called the selvedge. The position of these two threads influences the appearance, the fit, and the wearing qualities of a garment. It is most important that the lengthwise thread should follow a ver-

tical direction in your garment and the crosswise thread follow a true horizontal line at chest and hipline. In other words, the crosswise threads should be parallel to the floor at these points; your skirt will not hang properly unless they are. Of course, if the garment is cut on a true bias, the threads will not follow this vertical and horizontal pattern.

When such terms as "straight of goods" or "on the grain" are used in sewing, it means that the indicated part must be on or parallel to either the lengthwise or crosswise threads. Whenever possible, establish the grain line on the lengthwise threads.

## CHAPTER III

### Basic Techniques



5. Tying a knot

Your mending will be more successful if you have some knowledge as to how certain stitches, seams, and finishes should be made. Each process should be executed as carefully in mending as in sewing. Too often there is a carelessness about mending needlework that results in unsightly repairs. Every stitch should be made with the same precision as the original work. Remember your aim in mending is to restore the article to its former usefulness and beauty.

**Essential Stitches.** Hand sewing is an important factor in mending. It may provide a temporary guide or a permanent finish. Even the little things such as the position of your needle may affect the perfection of your stitches, so don't disregard the minor details. Follow the suggestions that are given here.

*To thread a needle*, cut a thread about 20 or 30 inches long and at an angle so that there is a pointed end to put through the eye of the needle.

*To tie a knot*, hold the thread between the thumb and first finger of the left hand. Wrap thread around first finger, cross threads and hold in place with thumb. Push thumb forward, twisting threads together. Roll the loop off the forefinger. The middle finger should pull the loop to the end of the thread as the right hand pulls the thread to tighten it. When a knot is used it should be tiny and at the very end of the thread.

*To hold the needle properly*, place it between the thumb and the forefinger so that it touches the side of the thimble near the tip. Of course you are wearing a thimble. It is a definite "must" for good workmanship.

*To begin a row of stitches*, use a knot or two or three stitches over the first stitch to secure the end of the thread. When a knot is used for permanent stitches, it should be concealed. Sometimes it is possible to hide the end of the thread under the stitches thus avoiding the use of a knot.

*To sew*, proceed from right to left for most ordinary stitches. A few stitches such as catch and blanket are made from left to right. Of course, if you are left handed, you will sew in the opposite direction.

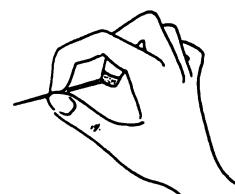
*To hold the material*, place the bulk of the article toward you. Work on a table or lap board if possible. Hold it with the left hand. This enables you to guide the needle with the right hand and keep the fabric in place with the left.

*To end a row of stitches*, go over the last stitch two or three times.

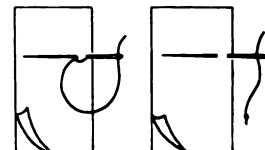
*Basting* is a temporary stitch used to hold two or more pieces of material together so that the permanent stitches may be taken. There are several types of basting, but the ones that you will use most frequently are even, uneven, slip, and diagonal.

Even basting is a firm type of basting that does not pull apart easily. It is used on curved edges, at points where fullness must be held in place, and for seams where there is strain during a fitting. The size of the stitches and the spaces between the stitches are the same, about  $\frac{1}{4}$  or  $\frac{1}{2}$  inch in length. Begin the row of basting with a knot, and end with two or three back stitches. To remove the basting, snip the thread at frequent intervals so that the entire length is not pulled through the fabric. When this is done, the basting thread is easily withdrawn.

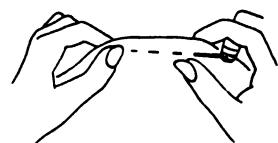
Uneven basting is used as a guide line for stitching on straight edges where there is no strain, and for marking center and grain lines. It has a short  $\frac{1}{8}$  or  $\frac{1}{4}$  inch stitch



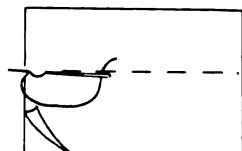
6. The way  
to hold a needle



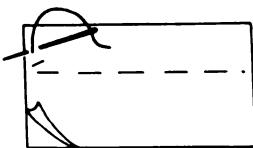
Two ways to begin  
a row of stitches



The way to hold  
the material



The way to end  
a row of stitches



7. Even basting



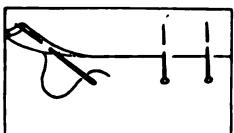
Uneven basting

on the underside and a longer  $\frac{3}{8}$  or  $\frac{1}{2}$  inch stitch on the upper side.

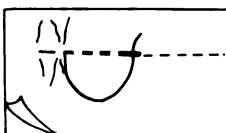
Slip-basting is useful for basting alterations that have been made on the right side of the garment or for matching patterned fabrics. Fold under the upper edge of material and lap it over the lower one. A stitch is taken in the under side of the turned-in edge close to the fold. The thread is drawn through and the needle enters the lower layer of fabric directly below. A short stitch is taken and the needle re-enters the upper layer. The process is repeated. The stitches should not show on the right side of the material.

*The running stitch* is frequently used in mending as well as for gathering, shirring, quilting, and for tucks and seams. It is a tiny even stitch. Pick up a small bit of fabric with your needle, and continue working the needle in and out until you have several stitches on it. Then pull the needle through the material.

*The back stitch* is the strongest stitch made by hand. Take a tiny running stitch forward  $\frac{1}{8}$  inch long on the underside of the work. The next stitch is made backward on the upper side of the material and is  $\frac{1}{16}$  inch long. The third stitch is made forward  $\frac{1}{8}$  inch, and the fourth stitch backward  $\frac{1}{16}$  inch to meet the end of the second stitch. This forward and backward process continues until the row is completed. This stitch resembles machine stitching on the upper side.



Slip basting



Running stitch

**Overcasting** is a slanting stitch used to keep raw edges from raveling. Point the needle toward the left shoulder, and take a diagonal stitch over the raw edge. The size of the stitch varies from  $\frac{1}{16}$  to  $\frac{1}{4}$  inch according to the fabric. The stitches should be evenly spaced and slant in the same direction. The distance between the stitches should be equal to the length of the stitch.

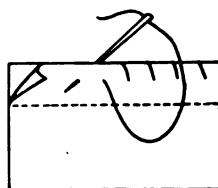
**Overhanding** is a tiny stitch that appears straight on the right side and slanting on the wrong. It is used to hold two folded or finished edges together. With the right sides of the material together, point the needle toward your chest and insert it close to the finished edge. Draw the thread through and take a stitch over the finished edge with the needle in the same position. The stitches are made close together.

**Plain hemming** is used to hold a fold or hem in place. It should appear as a tiny almost invisible slanting stitch on the right side of the material. A hem is folded and basted in place. Hold the article so that the hem is in the left hand over the forefinger, and the bulk of the fabric is in the lap. Point the needle toward the left shoulder and pick up a few threads in the single thickness of material directly under the fold. Then pass the needle through the edge of the fold. The next stitch is taken a little to the left.

**Blind hemming** is similar to plain hemming except that the stitch is smaller on the right side. Only one or two threads are picked up by the needle. However, the stitch



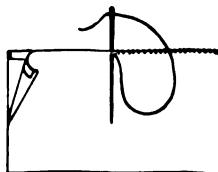
8. Back stitch



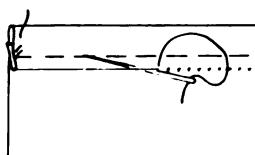
Overcasting



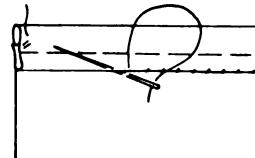
A quick way to overcast



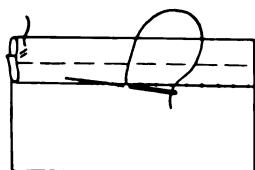
Overhanding



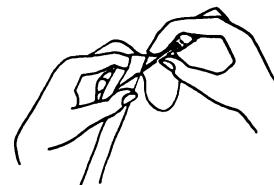
9. Plain hemming



Blind hemming



Vertical hemming

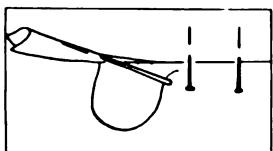
The way to hold the needle  
when hemming

appears longer on the wrong side because the distance between the stitches is greater.

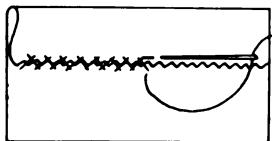
*Vertical hemming.* When a very inconspicuous type of hemming is desired, the needle should enter the single thickness of material directly below the point where it emerged from the fold, making a short vertical stitch on the wrong side. The needle picks up one or two threads and then passes into the fold some distance from the first stitch.

*Slip-stitching* is similar to slip basting except that the stitches are smaller. It is used for invisible sewing on facings and hems. The thread is concealed between the fold by passing the needle through the underside of the fold about  $\frac{1}{2}$  inch and then taking up one thread of the material. Do not pull the stitches tightly.

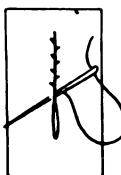
*Catch-stitching* is usually used on the wrong side of the material to finish raw edges that cannot be turned under. It appears on the wrong side as crossed stitches, and on the right side as a row of small straight stitches. To make



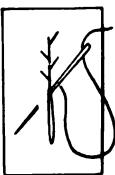
10. Slip-stitch



Catch-stitch



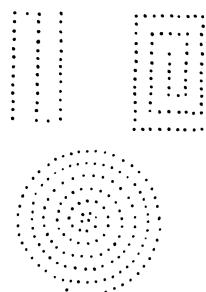
Fishbone stitch

Rantering  
stitchThe way  
to hold the material  
when doing  
the rantering stitch

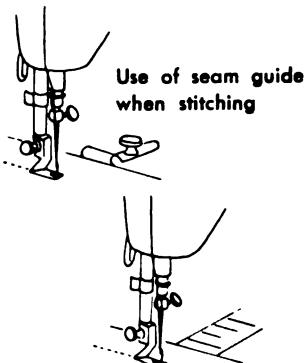
the stitch, proceed from left to right. Space the stitches evenly about  $\frac{1}{4}$  inch apart. Follow an imaginary line that falls close to the raw edge in the single material and about  $\frac{1}{4}$  inch from the edge in the double fabric. Take a small stitch in the single material and then one through a single thickness of the double fabric. The needle is pointed to the left and parallel to the cut edge. This results in a slanting stitch that crosses at both ends.

*Fishbone stitch* is a diagonal stitch used to hold two edges together, such as a slash or tear. The stitch is made from left to right with the stitches alternating from one side to the other. Bring the needle out through the slit each time.

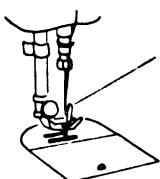
*Rantering stitch* is used by tailors to make a seam line less conspicuous on tweeds and men's wear materials. Pinch the fabric together on the right side along the seam line. Hold it between the thumb and first finger. Take a stitch through both folds, crossing the seam. Pull the



11. Guide lines to use when learning to stitch



A strip of adhesive tape being used as a seam guide



Pulling up bobbin thread

thread through. Then repeat this process in the opposite direction. Take the stitches close to the seam line. Be sure to pick up only one thread on each side of the seam. The stitches should be invisible. Pull the thread tight.

**Machine Stitching.** Some types of mending can be done by machine. However, many of them require a certain amount of skill. Stitching a ready-made garment may make it difficult to maneuver your work so that it may be stitched with ease. If you are not a proficient sewer you should practice stitching on lined paper without thread. When the results are good, repeat the process on material with thread.

Practice starting and stopping your machine so that the first and last stitch come exactly where they should. Then practice turning a corner with the needle left in the material as the presser foot is raised and the fabric turned. Also practice guiding with a seam guide so that you can stitch a straight line. If you do not have a seam guide, you can use a piece of adhesive tape for the same purpose.

No attempt is made here to discuss all phases of stitching. Each type of machine requires special attention. However, there are certain basic factors that will help you operate a machine more successfully. Be sure to consult the handbook that accompanies your machine for specific details.

It is especially important that both the upper part of the machine and the bobbin are correctly threaded. Each machine differs slightly, so follow the instructions for the machine you are using. The size of the thread, the needle, and the stitch should be suitable for the material. Heavy fabrics require coarse thread and needle and a large stitch, whereas fine materials need fine thread and needle and a small stitch.

After the machine has been threaded correctly, take the upper thread in your left hand and turning the balance wheel in the proper direction, lower and raise the needle just once. Give the thread a little jerk so that a loop of



**12. Correct locking  
of stitches**



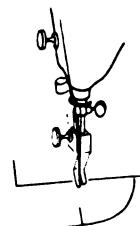
**Upper tension  
too tight**



**Lower tension  
too tight**



**To begin  
a row  
of stitching**



**To end  
a row  
of stitching**

the bobbin thread appears. Bring up the bobbin thread by placing a pin or scissors through the loop. Never use your fingers. If you do, you may suddenly find the needle embedded in one of them. Then place the two threads under the presser foot and back of it. This is done to avoid any knotting and tangling of threads which would cause the machine to lock.

The stitching should be tested on a double thickness of material to be sure that the machine is threaded properly, and also that the tension is adjusted so that the locking of the stitch takes place between the two pieces of material, causing the stitches to look the same on both sides. If the needle thread lies along the upper surface in a straight line, the upper tension is too tight or the bobbin tension is too loose. If the bobbin thread lies along the under surface in a straight line, the bobbin tension is too tight or the upper tension is too loose. Usually these conditions may be remedied by adjusting the upper tension screw. Consult your sewing machine manual for instructions as to how these adjustments can be made.

*To begin a line of stitching*, place the bulk of the garment to the left of the machine, supported by the table. Be careful to keep the threads back and under the presser foot as you begin to stitch. Lower the needle and presser foot, and stitch slowly, feeding the material with light pressure of the fingers. Do not push or pull the fabric.

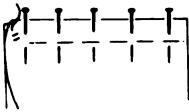
*To end a row of stitching, stop the machine by placing hand on balance wheel. Raise the take-up lever to its highest point to release the tension, raise the presser foot, and pull the material straight back away from you and far enough to allow the threads to be cut.*

**Simple Seams.** A seam is the line formed by sewing together two or more pieces of material. This may be accomplished in several different ways.

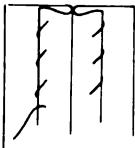
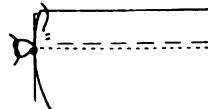
*A plain seam* is the easiest to make. Put the right sides of the fabric together, and pin, baste, and stitch the desired distance from the edge. The pins should be placed at right angles to the seam. The ends of the thread should be tied unless the ends of the stitching have been retraced. Remove basting and press the seam open.

The raw edges of a plain seam should be finished in some way to keep them from raveling. The most frequently used methods include overcasting (figure 8), pinking, and turning the edge under and stitching it by machine, or by hand with tiny running stitches.

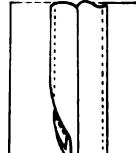
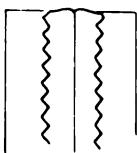
### 13. To pin and baste a plain seam



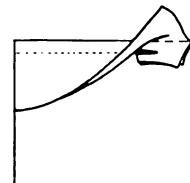
To stitch,  
tying ends  
of thread



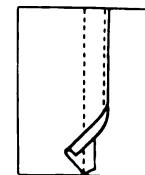
A diagram showing a vertical rectangular frame with two diagonal lines extending from the top-left and top-right corners towards the center. Inside this frame, there are two vertical columns of wavy lines, one on the left and one on the right, representing a zigzag pattern.



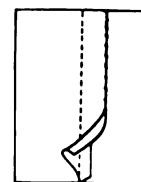
A *French seam* is a seam within a seam. The wrong sides of the material are placed together, pinned, basted, and stitched, making a plain seam on the right side. Trim the edges to  $\frac{1}{8}$  inch of the stitching. Turn the seam to the wrong side so that the stitching forms the creased edge. Baste close to folded edge and stitch by hand or machine  $\frac{1}{4}$  inch from edge. If a smaller seam is desired, the raw edges may be trimmed to  $\frac{1}{16}$  inch of edge and the second stitching may be placed  $\frac{1}{8}$  inch from fold. Remember no frayed edges should appear on the right side of the seam. Fasten threads, remove bastings, and press.



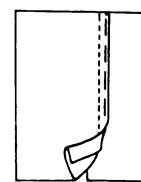
14. A French seam



A flat-fell seam



A hemmed flat-fell seam

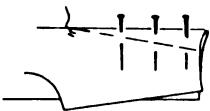


A lapped seam

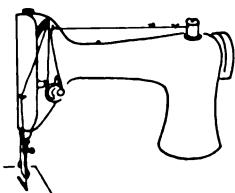
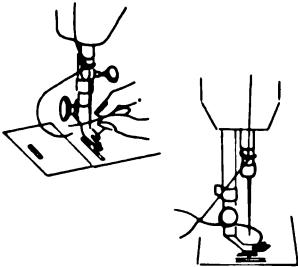
The *hemmed flat fell* is made the same as the flat fell seam except that it is constructed on the wrong side of the garment and the folded edge is hemmed (figure 9) into place instead of being stitched.

A *lapped seam* may have the appearance of a flat fell seam. It is often used to pin the skirt to the waist, to attach a yoke to a full section of a garment, and to join pieces of material together. Working on the right side, turn under the seam allowance. Baste and press. Pin the folded seam line to right side of under piece along seam line. Baste and stitch the desired distance from the fold. Remove basting and press.

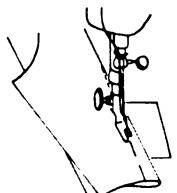
**Ways to Control Fullness.** A *dart* is a triangular device used to remove fullness from a garment so that it will fit



15. A dart—  
pinned and basted



Machine threaded  
with bobbin thread



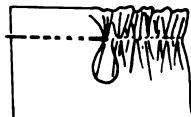
Stitching a dart  
with the bobbin thread

the figure better. Pin the dart in place. Baste and stitch. Some people feel that the dart must be stitched from the wider end to the point, and others find it easier to stitch from the point to the wider end. Use whichever method is best for you. The important thing is to have a finished dart that is smooth with a point tapered so gradually that there is no visible bulge.

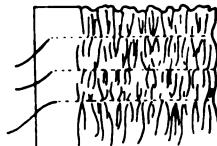
If you decide to stitch from the point, your machine may be threaded in such a way that you have no threads to tie. The bobbin thread is pulled up so that it is used for the upper threading. It passes through the needle in the opposite direction from the ordinary threading of the upper thread. It is joined to the spool thread with a knot. This procedure must be repeated for each dart.

A more satisfactory point is made when three or four stitches are taken parallel to and directly along the folded edge. On heavy fabrics the dart is cut on the folded edge and the resulting seam pressed open. If the dart remains folded it is usually pressed toward the center front or back of the garment. You will find your tailor's cushion handy for pressing darts.

*Gathers* are used in soft materials to bring fullness together in a small area. They may be made by hand or by machine. When they are done by hand, tiny running stitches (figure 7) are used. They are made with a double thread which has been securely fastened with a knot and two tiny back stitches. Your thread should be about 6 inches longer than the space gathered. However, if an area requires a thread longer than 36 inches, it should be divided into sections which may be gathered separately. When the row of running stitches has been made, draw up the thread the necessary amount and wind the thread around a pin. If several rows of gathers are to be made, as in shirring, do not draw up the thread until all of the rows have been made. Instead, leave the thread dangling at the end of each line of running stitches. When they are in place, pull evenly on all of the threads. They may be wound on a pin until the gathered edge is fitted.

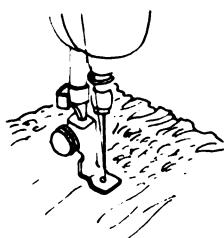
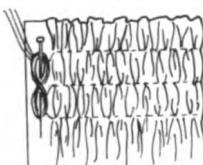


16. Gathering



Shirring

All threads drawn  
and wound together  
on a pin



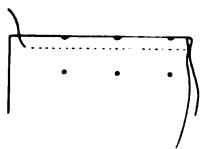
Machine gathering

To gather by machine, adjust the stitch regulator so that about 7 stitches will be made to the inch. Use a slightly stronger bobbin thread. Stitch the necessary rows. Tie the threads securely at one end. Pull on all of the bobbin threads at the same time. Draw the upper thread through to the wrong side. Wind threads on pin until fitted to the required space.

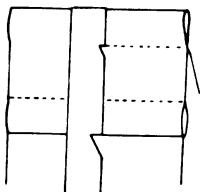
A special gathering foot may be used on your machine if you wish to stitch in the fullness.

It is also possible to stitch with elastic thread which has been wound on the bobbin. Be careful not to stretch the elastic thread in winding it on the bobbin.

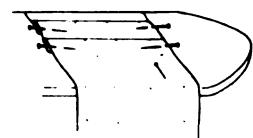
*Tucks* are another way of controlling fullness in a garment. They also may be employed to lend a decorative note. They may be made by hand or machine, placed on the right or the wrong side of the fabric, and may vary in



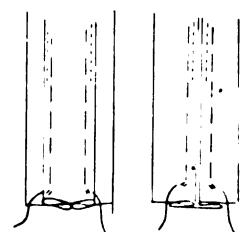
17. Pin tucks



Spacing tucks



Pinning pleats

Box  
pleatInverted  
pleat

size. It is very important that the width of each tuck and the distance between them be kept even. Use a gauge for accurate marking. If the tuck is to be stitched by machine, use the machine tucker. Handmade tucks are made with tiny running stitches (figure 7) and a fine thread and needle.

*Pleats* are a means used to add fullness to one part of a garment and at the same time to remove it from another, generally presenting a flat smooth finish. They are also employed for their decorative effect. The method used for making pleats will depend on whether they are placed on the straight of the goods or the bias, and on their style. However, all pleats must be carefully marked and folded along these indications. They should be pressed frequently.

Generally pleats may be made by folding the fabric on the marked lines. Pin, baste, and press along this line. In order to finish making the pleat, place the material on the ironing board. Bring folded edge to meet matching marks. Pin, baste, and press each pleat as it is made. When all of the pleats have been basted, they may be stitched along the folded edge. Pull ends of thread to wrong side and tie firmly.

**Bias and Its Use.** Bias may be employed in many ways. It may be used as a binding, facing, banding, cording, piping, or tubing to finish a raw edge or to add a decorative note. It is especially helpful in finishing curved edges. Although bias may be purchased commercially, it is also possible to make it yourself.

*To make a strip of bias*, fold the fabric so that a triangle is formed, making the lengthwise thread parallel to the crosswise thread. The diagonal fold is the true bias. Since it is difficult to do this on an irregular piece of material straighten the edges by pulling a crosswise thread and a lengthwise one if the selvedge cannot be used.

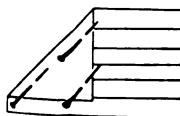
After the fold has been made, cut on it exactly. Measuring from the diagonal, mark the bias strips the desired width. Be sure to keep them even. Cut on these lines. If

you have trouble cutting accurately, use a bias gauge which slips on the end of your scissors.

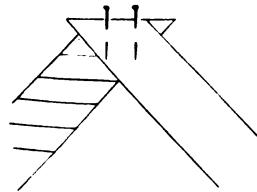
31

To join two bias strips, make a plain seam (figure 13) by placing the right sides of two diagonal edges together. Be sure that a lengthwise thread forms the diagonal. When the strips are placed correctly, they are at right angles to each other. In order that the finished bias will be straight, extend the points of the diagonal the width of the seam. Baste and stitch  $\frac{1}{8}$  inch from edge. Remove basting and press seam open. Clip extending triangles.

When bias is used as a *binding*, it may be applied as a single or double strip. For single bias, place the right sides of the bias and garment together. Baste to the edge, being careful not to stretch the binding as it is sewed. Join the ends on the diagonal which is the straight of the goods. Press seam open. Stitch desired distance from edge. Trim edge to within  $\frac{1}{4}$  inch of stitching. Turn under raw edge  $\frac{1}{4}$  inch and baste fold to stitching line on the inside of garment. Use blind hemming stitches (figure 9) to sew the bias in place. They should not show on the right side of the garment.



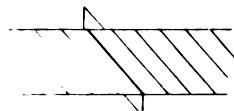
18. Folding material  
to form bias



Joining  
two bias strips



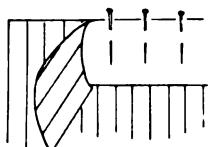
Right side  
of joined bias



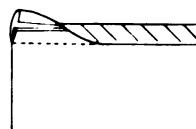
**Double bias binding** is known as French fold binding. Cut a strip of bias 6 times the width of the finished bias. Fold the bias in half, wrong sides together, and press. Pin the strip to the right side of the garment with raw edges together. Baste and stitch the desired distance from edge. Trim the raw edges. Bring the folded edge of the bias to the stitched line and hem in place.

Bias may be used as a *facing* when an inconspicuous finish as in a false hem is desired. The bias strip is cut and made as for bias binding. It is also applied to the right side of the garment in the same way as it was for single bias binding. However, when it is turned to the wrong side it is turned completely so that it is not visible on the right side. The stitching should form the top of the folded edge. Baste along this edge. Turn the raw edge under and baste it to garment. Hem in place, using tiny stitches that are inconspicuous on the right side.

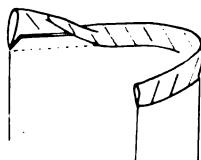
**Hems.** A *hem* is often used to finish a raw edge. Usually it is a twice-turned edge. It may vary in width and in type, depending on where it is to be placed. For instance, a wide



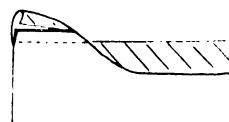
19. Pinning bias  
to straight edge



Applying single bias binding



Applying double bias binding

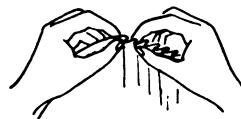


Applying bias facing

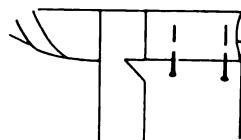
machine-stitched hem is used on sheets and pillowcases, whereas a narrow rolled hem may be used on lingerie. Specific directions for making various types of hems are given throughout the book as they apply to a definite mending problem. However, in general, a hem is made by turning the fabric to the wrong side along a definitely marked line. This folded edge is carefully basted and pressed. Then trim the hem to the desired width, being careful to keep it perfectly even. The raw edge is turned under and basted to the garment. It is then finished with small hemming stitches (figure 9) or stitched by machine. It may also be given a decorative touch if it seems desirable.

**Pressing.** Pressing plays an important part in any type of sewing, and its importance cannot be stressed too strongly. Very often those who sew fail to realize this fact. They continue to sew on and on without stopping to press and then wonder why their garments have that "homemade" look. This same thing can happen to you when you mend unless you press at the proper time. Keep your pressing equipment handy and use it frequently. And of course you realize that pressing is not ironing. Instead, lift the iron from place to place, setting it down firmly. But do not leave it in one spot. Keep it moving so that the fabric will not be marked. And remember to press with the grain of the material.

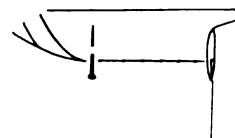
A few general hints on when to press may help you. You should press after sewing two sections of a garment together, after making construction details such as darts and hems. You should never cross a stitched line with another before the first one has been pressed. This means that you won't attach one section of a garment to another before the construction processes such as seams and darts are pressed. It is often advisable to press folded edges before they are edge-stitched. Remove construction lines such as a hem line by pressing before any change is made. Shrink out fullness at the top of a hem by steam pressing.



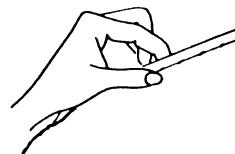
20. Folding first turn for a hem



To pin a hem

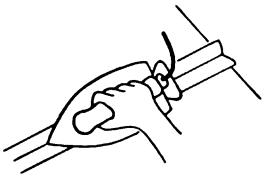


To hem folded edge in place



Rolling a hem

Before beginning to press, remove pins and the basting if possible. If they remain in the fabric they will leave an impression which may be difficult to remove. Sometimes it is necessary to press folded edges before the basting threads are removed. In this case, use very fine thread for the basting.



21. Pressing seam open



Dampening the pressing cloth



Pressing dart using tailor's cushion



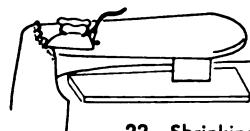
Pressing folded edge

It is usually best to press on the wrong side of the fabric because so many materials tend to become shiny when pressed. Of course this isn't always possible. At such times, you should use a pressing cloth so that the iron does not touch the material. It is also wise to place a cloth between the iron and fabric when pressing on the wrong side of wool, silk, and synthetics. If moisture is needed, the cloth may be dampened by drawing a wet sponge over the area. Although some people feel that a pressing cloth is not necessary when a steam iron is used, it is usually advisable to use one when pressing wool and silk fabrics.

*Cotton* materials may be pressed on the right side if they are white or light in color. Dark cottons should be pressed on the wrong side to prevent them from becoming shiny. Brush the material lightly with a damp sponge. A moderately hot iron may be used, but do be careful not to scorch the fabric.

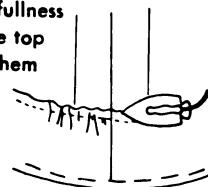
*Linen* materials should be pressed on the wrong side with a moderately hot iron. Dampen the fabric with a moistened sponge.

*Wool* is a very satisfying fabric to press. It reacts so well to moisture and heat that excellent results may be obtained when wool garments are mended. Wool materials are pressed on the wrong side whenever possible. Use a heavy pressing cloth. Dampen the area with a wet sponge. Do not allow the cloth to become dry. Lift it occasionally to allow the steam to escape. A little moisture should remain in the wool fabric after pressing. Do not remove the garment immediately from the ironing board. In order to prevent the right side of wool material from becoming shiny, cover the ironing board with a piece of wool cloth if you are pressing on the wrong side of the fabric. If you



22. Shrinking out  
the fullness  
at top of sleeve

Shrinking out  
the fullness  
at the top  
of a hem



Pressing gathers



Pressing a pile fabric  
on a needle board



Steaming  
a pile fabric

## CHAPTER IV

### "A Stitch in Time—"

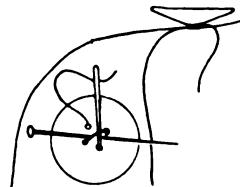
Of course you know how the above saying ends. And you also know how true it is. But do you follow this advice? Do you always sew on a button as soon as it starts to dangle? Do you repair the broken stitches in the hem of your skirt as soon as you catch your heel in it? Or do you procrastinate? Do you watch the button get a little bit looser each day, and then become exasperated when it finally pops off? And it always seems to do this when you are in a mad rush to get dressed. Immediately everything seems to go wrong.

But doesn't it seem silly to let such an occasion arise? How simple it would have been to have sewed on that button when the first loose thread appeared. Then the task would have taken only seconds. Your disposition wouldn't have been upset. You would have been sure that you had that well-groomed look. Don't you think it would be wise to decide this very minute always to take that "stitch in time?"

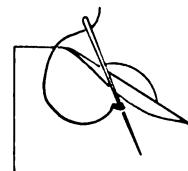
**Dangling Fasteners.** Probably never a week goes by that you do not have a button, or a snap, or a hook and eye begin to flop precariously. Usually it starts with a broken thread that can easily be detected by its frayed appearance. Before you repair the damage, observe carefully how the fastener is sewed to the garment. You want the finished job to duplicate the original one exactly. Make certain that your thread matches perfectly. If it doesn't, you should sew on all of the fasteners with new thread.

**Buttons.** To sew on a loose button, use a single heavy thread, or a double one if the thread is fine. A stitch is taken on the right side of the garment so that the small knot is placed under the button. Bring the needle up through the button and duplicate the existing stitches. If the button has two holes, the stitches should follow the direction of the buttonhole slit, but if the button has four holes and is placed on a tailored garment, the stitches may be crossed or placed parallel to each other. Sometimes this type of button is sewed on with a decorative touch as suggested in figure 24. Be sure to use the same length stitch so that the button will not appear too tight or too loose when compared with the other buttons. A pin or match may be slipped under the thread and on top of the button so that the threads will be kept the same length. Usually two or three stitches will be sufficient to make a loose button firm again. After these have been taken, bring the needle up through the fabric, remove the pin, pull the button away from the cloth, and wind the thread closely around the strands holding the button to form the shank. Fasten the thread firmly on the wrong side with several stitches taken over the ones already there. These stitches should not show on the right side.

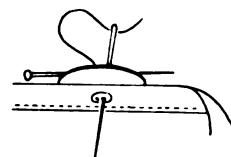
If you are *sewing a button on a coat*, you will not want the stitches to show on the facing. However, it is impossible to prevent it if you use an up-down stabbing motion. But it can be done if you will place the fabric over your first finger and hold the button with your thumb. This places the button in a tilted position, and allows you to pick up as many layers of fabric as you wish. You do not have to use a pin on top of the button because the tilt of the button regulates the length of the shank. After taking the necessary stitches, make the shank and then fasten the thread on the right side of the garment by taking several stitches directly under the button, close to the shank. Many people prefer this method for sewing on buttons to the one in which a pin or match must be used.



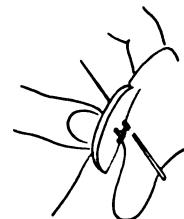
23. Sewing on a button



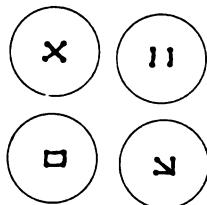
Fastening thread  
on the wrong side



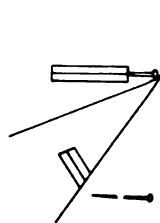
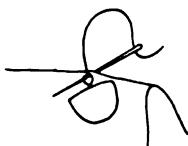
Sewing on a button  
using a small button  
on the wrong side



Sewing on a button  
without using a pin



24. Different ways  
of sewing on a button



Sewing on a button  
with a metal shank



Marking place for a button



*To sew on a button that has dropped off, first remove the threads that remain in the cloth. However, as you do this be careful not to obliterate the spot where the button is to be placed. Mark the point with a pin, and then proceed as you did when sewing on a loose button. A few more stitches will be needed.*

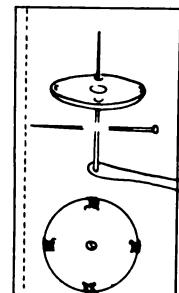
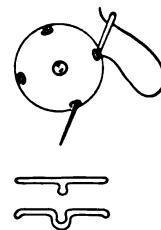
*Buttons with cloth or metal shanks may be sewed to the fabric by folding the material back where the button is to be placed. Then sew through the fold and shank, carefully securing the thread. If the cloth shank has been frayed, take several stitches to strengthen this area before sewing it to the garment. Sometimes the shank is so badly worn that it cannot be mended. In such a case a new button should be used.*

***Snaps.*** A loose snap may be sewed firmly in place by using a few small stitches over the edge of each hole. A stitch is taken under the snap so that the knot is not visible. The needle is brought through the hole and the required number of over-and-over stitches are taken to fill the hole. Be sure to do this neatly so that the stitches lie side by side. Then the needle is slipped under the snap to the next hole and the process repeated. When the snap is being sewed to the right side of the garment, the thread is fastened with several small stitches under the snap on the wrong side. However, when the snap is being sewed to the wrong side of a garment on a placket or facing, be careful that the stitches do not show on the right side of the garment. The fastening stitches will be taken close to the snap on the side on which it is being sewed.

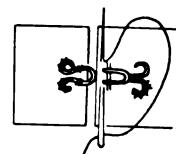
If the *snap has come off completely*, remember that the ball section is sewed to the top or upper part of the closing and the socket-section to the under part. Remove the loose threads and mark the place for the snap before beginning to sew it on. The same procedure is used as for sewing on a loose snap.

***Hooks and Eyes.*** As you know, hooks and eyes are used to fasten an opening that is subject to considerable strain, and so it is especially important that they remain firmly in place. Very often it is the hook that begins to flop first. In order to insure a strong repair, you had better take a few stitches around each of the loops as well as at the hook end. Start with a small stitch under the hook. A knot is not used because there isn't any place to conceal it. Sew over-and-over around the loop. Then slip the needle between the thickness of fabric to the other loop and repeat the process. After this is completed, slip the needle to the hook end. Take several stitches under the hook to hold it in place. Fasten the thread with small stitches close to the hook.

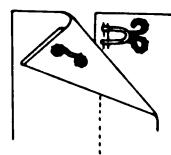
The eye is sewed to the fabric with tiny over-and-over stitches around each ring. If it is a round eye, place several stitches over the sides of the eye.



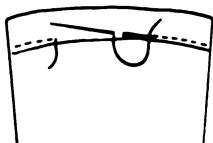
25. Sewing on a snap fastener



Sewing on a hook and a round eye



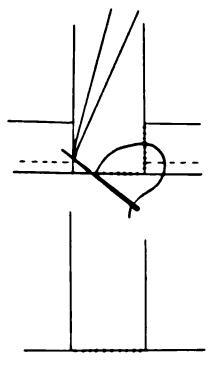
Sewing on a hook and a bar eye



26. Fastening the end of a dangling thread



Repairing a ripped seam



Repairing a ripped shoulder strap

If you are *sewing on a hook and eye that have dropped off*, remember that the hook is placed on the upper part of the closing and the eye on the lower. Round eyes are used when the edges of the closing meet, and straight eyes when the edges are to be lapped. The round eye is sewed on so that it extends a short distance beyond the edge, whereas the straight eye is placed back from the edge and directly under the hook.

**Broken Threads.** Frequently a thread breaks in a row of hand or machine stitches, allowing a rip to appear in a garment. Naturally the sooner that you can replace the damaged stitches the easier your task will be. To do this type of mending, you should try to duplicate the stitches so that the new ones produce the original effect. Be sure always to use thread of the exact color of the fabric. Usually a fine needle produces the best results.

**Ripped Hem.** A *hand sewn hem* requires constant attention. As soon as the thread breaks, remove a few stitches from both ends of the ripped area so that the loose ends may be fastened. This may be done by using the ripped thread to make two back stitches (figure 8) in place, or by knotting the thread. Sew the hem in place with the blind or vertical hemming stitch. Instructions are given on page 22. After making the repair stitches, press the hem.

A *hem that is stitched by machine* should be repaired with machine stitching. Trim the broken threads close to the fabric. Start your machine stitching so that the new stitches will cover several of the old ones. Make certain that the needle enters the fabric at the beginning of a stitch, and that the length of the new stitch is the same as the old. Stitch along the original line. Extend the stitching about  $\frac{1}{2}$  inch beyond the rip. Bring the threads to the wrong side. Tie them in a double knot. Clip the threads close to the knot. Press.

**Ripped Seams.** When the thread of a machine-stitched seam breaks it may be repaired with hand or machine

stitches. Hand stitches are frequently used if the rip is small or if it is in a place which is difficult to reach by machine.

*To repair by hand*, turn the garment to the wrong side. Clip the loose threads close to the fabric. Make a row of tiny back stitches (figure 8). The stitches should extend about  $\frac{1}{2}$  inch at both ends of the rip.

*To repair by machine*, turn the garment to the wrong side. Clip the loose threads close to the cloth. Begin to stitch about  $\frac{1}{2}$  inch from the opening. Be sure that the length of the stitch is the same as that already used. Follow the original seam line. End the row of stitches about  $\frac{1}{2}$  inch beyond the rip. Bring threads to one side. Tie in a double knot and clip ends. Press seam.

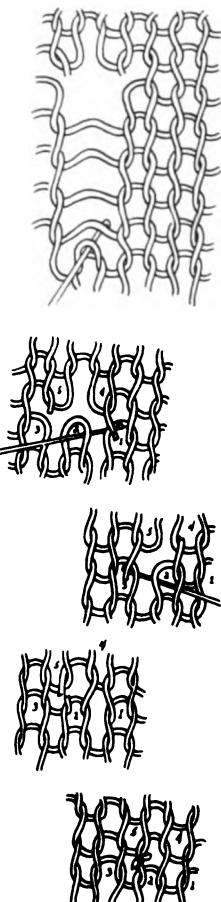
Sometimes a rip appears on the *seam or along the stitched fold of the facing of a lined coat or jacket*. If the opening is a tiny one, the seam line may be replaced by slip-stitching (figure 10) the two pieces of material together. However, for a longer rip the lining should be opened and the seam stitched by machine or by hand.

*Ripped Bindings*. If a hemming stitch breaks that is holding a binding in place, remove several stitches on both sides of the rip so that the loose threads may be fastened with two tiny back stitches. The bias may then be sewed in place using the regular hemming stitch (figure 9).

If machine stitches are visible on the right side of the garment, the damaged stitches may be replaced with back stitches (figure 8) which resemble machine stitching on the right side.

*Ripped Lining*. Sometimes a lining starts to rip along the line that joins it to the coat. Fasten the loose ends of the thread by removing several stitches so that you can make two tiny back stitches. Use the slip-stitch (figure 10) to sew the lining to the coat.

*Ripped Shoulder Straps*. When a shoulder strap becomes loose, you should replace the stitches immediately. If the strap has been sewed to the garment with machine



27. An invisible way to mend a run

stitches, use tiny back stitches (figure 8) on the right side. However, if the strap has been sewed by hand, determine the type of stitch that was originally used. The overhand stitch (figure 8) may be used along the top edge with the hemming stitch (figure 9) for the other sides.

*Run in Stocking.* When the thread that forms one loop in your stocking breaks, a run appears. Many people do not mend their stockings because the repair always looks so unsightly. However, it is possible to make an invisible mend by re-forming the disintegrated loops. A crochet hook is used for the process.

The hook is placed through the last intact loop. Then it catches the straight thread just above it and pulls it through the loop. A new loop is formed. This process continues until the ends of the broken thread are reached. One end of the thread is pulled through 1 and 2 as shown in figure 27. This thread should extend about 1 inch. Pull the other thread through 3 and 2 and allow it to extend about 1 inch. Then pull one thread through 4 and 5, and tie the broken threads together. Clip the ends. When you do this repair job be sure that you are sitting where the light is very good.

If you notice a catch or snag in your stocking, an overhand stitch (figure 8) taken above and below it may prevent a run. Use a fine thread so that the mend is as unobtrusive as possible.

A run may also be mended with overhand stitches (figure 8) placed close together. Use matching darning thread and a fine needle.

**Worn Spots.** As soon as you notice a worn spot appearing in the heel of a stocking, the elbow of a garment, or in other places that receive considerable wear, you should reinforce the area with tiny running stitches. This treatment prolongs the life of the garment and prevents major repairs.

Use a matching thread and a fine needle. If you are

reinforcing a worn place on a garment, try to obtain the thread from the material itself by raveling yarn from a scrap of the fabric or from a straight seam or hem. If this is impossible use a dull thread that blends with the cloth.

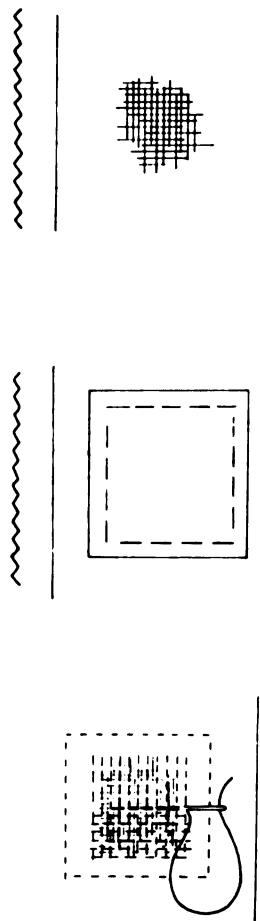
Begin the darn beyond the thin area. Use tiny running stitches (figure 7) to weave the thread in and out. Do not pull the stitches tight. Keep the outer edges irregular so that the outline of the darn is not definite. Be sure to press when finished. This type of darn is usually done on the right side.

Sometimes it is wise to strengthen the damaged spot by placing a piece of matching or similar fabric under it. If no scraps of cloth are available, you may be able to cut a piece from the hem. If this can't be done, use material that is similar in weight, color, and texture. However, if this makes the area seem bulky, use a piece of chiffon, georgette, or gauze bandaging for the necessary reinforcement.

The extra piece of fabric is placed on the wrong side, and basted into place. It should extend slightly beyond the thin area. Be sure that the lengthwise and crosswise threads of the reinforcement match exactly those of the garment. Turn the article to the right side. Using small running stitches (figure 7), darn through both thicknesses of material. The stitches should be taken beyond the worn spot. Keep the stitches loose so that the finished darn will be smooth and flat. The outer edge of the mend should be uneven so that the outline will be indistinct. When the work is completed, remove the basting thread and press the garment.

Worn places in knitwear may be strengthened by darning on the wrong side of the garment. Be sure to keep the stitches loose.

**Preventive Mending.** There is a type of sewing which is employed as a preventive measure. Just as preventive medicine is taken to keep you well, preventive mending is used to keep your clothes free of rips, tears, holes, and



28. Reinforcing  
a worn spot

worn spots. Before ready-made garments and household articles are used, they should be inspected to see if there are any parts that need strengthening. A few well-placed stitches may save you a great deal of darning and patching at a later time and also enable you to get the best possible service from your purchases. Here are some suggestions for places to check.

*Dangling threads* are often found on inexpensive clothes. Each one should be fastened securely in order to prevent ripped seams, hems, etc. If the thread is long enough, place it in a needle and fasten it with a few stitches, or pull it inside a hem or fold. Sometimes the threads may be drawn to the wrong side and tied in a double knot.

*Buttons, snaps, hooks and eyes* should be inspected before a garment is worn. Often they are sewed on with only a few loose threads and so should be fastened securely. Directions for resewing them are given on page 37.

If the *buttonholes* seem frayed, or have a weak end, re-work them using the buttonhole stitch (figure 97).

*Stitching* that puckers or is broken should be removed and the line restitched.

*Seams* are sometimes so narrow that they pull out quickly. If it is possible, they should be stitched a little deeper to make them hold. Seams that have a tendency to fray slightly may be overcast (figure 8). However, if the edges ravel easily, a line of stitching should be placed close to the raw edge before the overcasting is done.

*Lock-stitched edges* that are sometimes used on loosely woven fabrics may be strengthened by placing a row or two of machine stitches along the edge. This should also be done on terry cloth towels.

Frequently *hems* are loosely sewn in ready-made garments. When this occurs, the hem should be sewed again using the hemming stitch (figure 9).

Sometimes you find that the line of stitching that holds the hem in place on sheets, pillowcases, and towels has not been fastened securely. A few tiny hand stitches will

stay the edges. Often the closing of the open end of a hem will keep sheets and towels from tearing. The edges may be overhanded (figure 8) or machine stitched together.

*Bindings* may pull out because they have been sewed too close to the edge. If you think this is going to happen, rip the binding, and move it slightly before restitching. Directions for applying binding are given on page 31.

*Pocket corners* should be strengthened if they seem weak, in order to keep them from tearing. This is especially necessary for house dresses and aprons. A double row of stitching may provide enough reinforcement. If it doesn't, a piece of tape may be placed on the under-side before the stitches are made.

*Placket ends* are sometimes weak. A few hand stitches will prevent ripping at this point. A tape placed across the ends on the wrong side will help.

Very often preventive mending is not done because it doesn't seem urgent. However, procrastination can cause a great deal of trouble. Do try to take that "stitch in time." It pays big dividends.

## CHAPTER V

### *Simple Alterations*

Do you have trouble finding clothes that fit? So many women do. They try on garment after garment, but each one has something wrong. The skirt may be too tight, the blouse too loose, the sleeves too long. Nothing seems to be quite right.

If you have had this experience you know how exasperating it can be, especially when you can't afford to have the alterations done by experts at the store, and you don't know how to sew. However, you shouldn't let the situation bother you too much. There is an easy solution. Learn to make the adjustments yourself.

Too often women think that they can't touch a needle because they have not delved into the mysteries of dress-making. This is an erroneous idea. There isn't any reason why a woman can't learn to shorten a waistband without ever constructing a complete garment. And if you are wise, you will learn to do it. You will be surprised how much money you will save.

However, if you are going to do the alteration yourself, you should select garments that do not require extensive adjustments. Buy clothes that are made for your type of figure. Decide whether junior, misses', or women's sizes are best for you. If you are short, select apparel that is especially styled for the 5'4" and under, and if you are tall, choose garments for the tall person. It is amazing how much more satisfactory your shopping will be when you know exactly what size to buy. But even when you select the correct size, there are usually minor changes to be made. Analyze these minor alterations. Remember that

it is usually easier to take a garment in than to let it out. Neckline and shoulder adjustments are difficult to make. So try to purchase garments that fit you correctly at these points.

And alterations are not only made on new clothes. They also play a big part in keeping older garments in good condition. Each time that you gain or lose weight your clothes may have to be refitted. Each time fashion decrees a change in hem lengths, your skirt will have to be lengthened or shortened. There seems to be a constant need for adjusting if you are to appear smartly dressed.

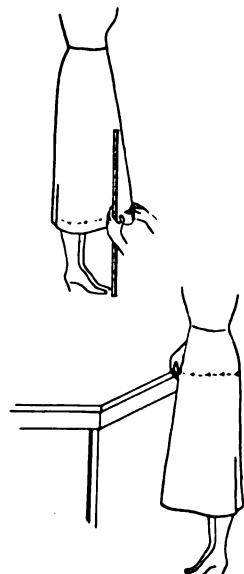
**Change in Length.** Probably the most frequent alteration is made at the hem line. It always seems to need attention. The dress is too short, or too long, or uneven. And the defect must be corrected. An unbecoming skirt length can make you appear awkward.

*To shorten or lengthen a dress or skirt*, the hem should be ripped out. If seam binding was used, it should be removed. Pick out loose threads. Press out the crease mark, working on the wrong side. Suggestions for pressing various types of fabrics are given on page 34. Also press seam binding.

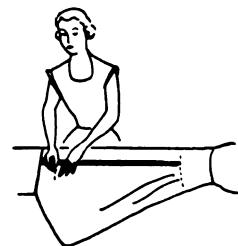
Put on the garment. Be sure to wear shoes similar in heel height to those you will wear with the skirt. It is also best to fit the skirt over the undergarments you will wear with it.

If someone is marking the hemline for you, you can use a yard stick or a device specially made for marking hems. Decide how far from the floor you wish the lower edge of your skirt to be. Have pins inserted at short intervals around the skirt at this point. The pins should be placed parallel to the floor. A more accurate hemline is obtained if you stand still while the person who is doing the marking moves around you.

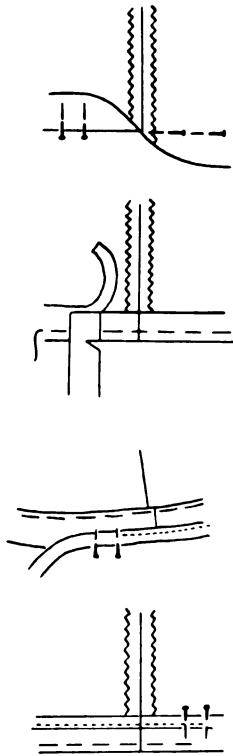
In case you have to hang a skirt without assistance, you can use a marker with a special chalking device, or you may do it by placing a row of chalk marks or pins on the



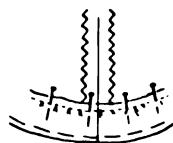
29. Two methods that may be used to hang a skirt



Measuring length of skirt when you have hung it yourself



30. Steps in turning a hem



Fullness in the upper edge  
of a curved hem  
removed with tiny stitches

skirt at the level of the table. This line should fall below the hipline so that the garment will hang straight. When this method of marking is used, put the skirt over an ironing board after it is removed from the figure. And don't be disturbed if the distance from the waistline to the chalk or pin line is not the same all around the skirt. It usually isn't. The hemline is marked by measuring down evenly from the chalk line the desired distance.

After the hemline has been marked, turn the lower edge of the garment to the wrong side on the pin or chalk line. Match seams and pin, placing pins at right angles to fold. Baste (figure 7) along this folded edge. Remove the pins and press.

Using a gauge or ruler, mark the desired width of the hem by measuring from the folded edge. Cut along the new chalk line. Try to keep the hem the same width as the original one.

The cut edge of the hem should be finished as it was before the skirt was rehung. Sometimes the edge is turned under and edge-stitched (figure 13) as on a straight cotton skirt. Or it may be pinked and catch-stitched in place (figure 10). Or it may be finished with seam binding and hemmed. The seam binding may be applied with running stitches (figure 7) or by machine.

If there seems to be any excess fullness at the upper edge of the hem a row of machine stitches should be placed  $\frac{1}{4}$  inch from the raw edge. Use a loose stitch. Pull up the bobbin thread so that the hem fits the skirt. Match the seams and pin. Distribute fullness evenly. Shrink out the fullness by steam pressing this edge. Finish the raw edge with seam binding, by basting and stitching it to the hem. Press.

After the raw edge has been properly finished, baste the hem in place. Hem by hand (figure 9). Remove bастings and press.

*To shorten or even the lower edge of a floor length dress, mark the spot where the dress touches the floor. It is most important that the dress should hang perfectly*

straight from the waist for this measurement. Although this sounds as if it would be easy to do, it actually isn't if the skirt is very bouffant and circular. The marking may be made with chalk or pins.

If you want your skirt to touch the floor when finished, you will trim the material  $\frac{1}{4}$  inch below the marked line. However, if you wish it to just clear the floor, then cut on the marked line.

The hem may be finished with a hand-rolled or an edge-stitched hem. The rolled hem is usually used on sheer, delicate fabrics. Place a row of stitching  $\frac{1}{8}$  inch from the edge. Roll or fold under the cut edge along the stitched line. Hem in place (figure 9).

For the edge-stitched hem, turn under the raw edge  $\frac{1}{8}$  inch. Stitch close to the fold. Make second turn  $\frac{1}{8}$  inch and slip-stitch (figure 10) or hem in place. Press.

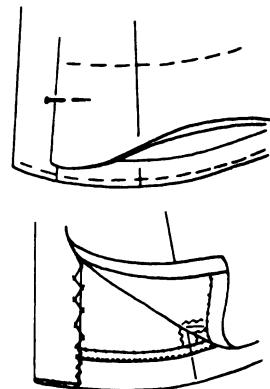
*To shorten or lengthen a coat.* Before ripping the hem from a coat observe exactly how the coat and lining are finished at the lower edge. Also, as you rip, note each process so that you can duplicate it.

When you begin to work, place the coat or jacket flat on the table. With the lining side up, smooth out the coat. Place a few pins at intervals around the coat about half way between the waistline and the lower edge. Baste. Remove pins. This is to keep the lining in position and to make it easier for you to resew the lining to the coat.

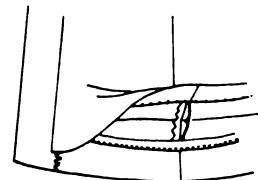
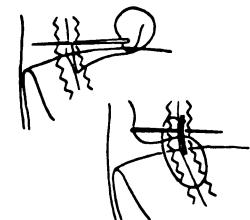
Rip the lining from the facing just far enough to allow you to work comfortably. Note whether catch stitches were used to hold raw edges of facing to hem. Free lining from hem of coat. Sometimes the lower edge of the lining is left loose and finished with a hem, and at others, it is folded under and slip-stitched to the hem of the coat.

Rip out hem in coat and lining. If seam binding has been used, remove it. Pick out loose threads. Remove crease line by pressing on wrong side.

Try on coat. Mark new hemline in the same manner as suggested on page 47. Be sure to indicate length on facing.



31. Putting a hem in a coat



French tacks

Turn up hem in coat and facing on new line. Baste close to folded edge. Remove pins. Using a gauge or ruler, mark width of hem. Keep it the same width as the first hem which was probably  $1\frac{1}{2}$  inches. Trim fabric on this new line. Cut the hem under the facing as it originally was done. However if you think you will ever want to lengthen the coat, do not cut away the hem at this point.

Steam press the hem to shrink out excess fullness. If the hem does not lie smooth after the pressing, place a row of machine stitches  $\frac{1}{4}$  inch from the edge. Use a loose stitch. Draw up the bobbin thread, gathering fabric slightly. Distribute fullness so the cut edge of hem fits perfectly. Press.

If the lower edge of the lining is finished with a hem and left free, then the hem of the coat is probably finished with seam binding. Pin the binding to the cut edge of the hem so that it extends under the facing. Baste. Remove pins. Stitch. Remove bastings. Press. Baste hem to coat. Hem by hand (figure 9). Remove bastings.

If the lower edge of the lining is sewed to the hem, then the raw edge of the coat hem is slip-stitched or catch-stitched (figure 10) to coat. The raw edge is pinked, and a row of stitching is placed  $\frac{1}{4}$  inch from edge. Then it is fastened to the coat with one of the stitches suggested above. Keep the stitches small and loose so that they are not visible on the right side.

Pin the facing in place. Baste. Press. Slip-stitch (figure 10) the folded edges together. If catch stitches were used over lower raw edge of facing, replace them. Press.

The manner in which the lower edge of the lining is finished will depend on whether the lining is left loose or attached to coat hem. If it is to be left free and finished with a hem, cut off the lining  $\frac{1}{2}$  inch below the lower edge of coat. Turn under the lining  $1\frac{1}{2}$  inch so that the lining is 1 inch shorter than the coat. Pin. Baste close to the folded edge. Remove pins. Turn under raw edge  $\frac{1}{2}$  inch. Baste. Press. Hem in place. Remove bastings. Press. Attach the lining with French tacks placed at the seams.

French tacks are made by joining the lining and the coat with a stitch about 1 inch long. Use several strands of thread or repeat the stitch a few times. Then button-hole these threads together. Place the stitches close together and around the strands (figure 31).

If the lining is to be attached directly to a coat hem, cut off the lining  $\frac{1}{2}$  inch shorter than the lower edge of the coat. Turn under the edge  $\frac{1}{2}$  inch. Baste. Press. Slip-stitch (figure 10) folded edge to coat. Remove bastings.

After the lower edges of coat and lining have been finished, slip-stitch the lining to the facing.

*Adjusting sleeve length.* Usually sleeves may be made shorter without too much trouble. Decide how long you wish the sleeve to be. Then measure up from the lower edge the desired amount and mark. Rip off facing, cuff, or hem. Cut sleeve. Finish lower edge in original fashion.

It isn't always possible to lengthen a sleeve. If the sleeve is finished with a hem, the hem may be ripped out, pressed, and the lower edge finished with a facing or a contrasting band of material.

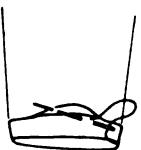
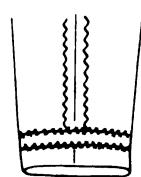
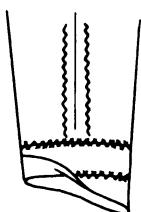
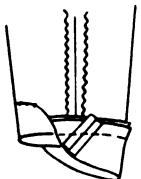
When a facing is to be used, cut a bias strip (figure 18) the desired width plus seam allowance. Pin the facing to the right side. Baste. Remove pins. Stitch. Remove bastings. Press seam open. Turn facing completely to wrong side. Baste along fold. The stitching will be the edge of the fold. Turn under raw edge. Baste. Hem by hand (figure 9).

If the band is to be used, cut it the desired width. Pin it to the wrong side of the sleeve. Baste. Remove pins. Stitch. Remove bastings. Press seam open. Turn band to right side. Baste along folded edge. Turn under raw edge. Baste and stitch. Remove bastings. Press.

A fitted sleeve may be lengthened by adding an extension to the sleeve. Naturally you don't want it to look pieced, so either hide the extension under a cuff or make it a decorative addition to the sleeve.

*To shorten a coat sleeve,* baste around the sleeve below the elbow to keep the lining in place. Turn the sleeve

inside out. Free lining from sleeve. Remove interfacing which is placed inside coat hem. Mark the new sleeve length. Press out crease marks.



### 32. Lengthening a coat sleeve

Trim raw edges of coat  $1\frac{1}{2}$  inches below this new wristline. Pin and baste interfacing to sleeve so that the lower edge falls on the new line. Use small, loose stitches. Stitches should not show on right side of sleeve. Turn the sleeve hem over the interfacing. Baste close to folded edge. Press. Slip-stitch or catch-stitch (figure 10) in place. Remove bastings. Press.

Cut the lining the same length as the sleeve. Turn under the raw edge  $\frac{1}{4}$  inch. Baste. Press. Pin the lining to the sleeve  $\frac{3}{4}$  inch above the wrist. Slip-stitch to the sleeve hem. Remove pins and bastings.

*To lengthen a coat sleeve.* It isn't always possible to lengthen a coat sleeve because the folded edge often shows a definite line of wear, and because there is an insufficient amount of material. Sometimes a row of machine stitches may be placed on the fold to camouflage the worn look. If a facing is necessary apply it as in figure 32 and then finish sleeve as suggested above.

*To lengthen a skirt with a false hem.* When you want to make a skirt longer and do not have sufficient fabric to turn up a new hem, you can use a facing or false hem. For a straight skirt the facing may be cut on the straight of the goods and for a circular skirt on the bias.

Rip the hem from the skirt. Remove the seam binding if it has been used. Press out crease marks.

Put on the skirt or dress and mark the hemline as directed on page 47. Baste on this line. Cut off fabric  $\frac{1}{2}$  inch below the basting.

Measure lower edge of skirt. Cut a strip of matching or similar material the desired width and the necessary length for the facing.

If you need a long strip of bias, you will find you can do it quite quickly by using this method. Fold the material as directed on page 30 to form a true bias. Cut on this line. Using a ruler, draw lines parallel to the bias edge.

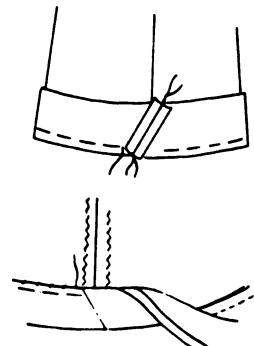
They should be as far apart as the width of the strip desired. When the necessary number of lines have been drawn, cut on the last one so that you have a wide strip of bias. Join the ends of this band together along the lengthwise threads. The marked lines should meet and the width of one narrow strip should extend at either end as in figure 18. Stitch a narrow seam. Press the seam open. Cut the strip continuously on the marked lines that create a spiral effect around the bias tube.

Pin facing to lower edge of skirt, right sides together. In order to allow for the joining of the ends of the strip, start to baste several inches from the end. If a straight facing is being used the joining seam should coincide with the side seam of the skirt. However, the joining of a bias strip will diagonally cross the side seam because as you remember bias is always joined on the lengthwise thread. Stitch  $\frac{1}{2}$  inch from the edge. Trim seam allowance to  $\frac{1}{4}$  inch of stitching. Press seam open.

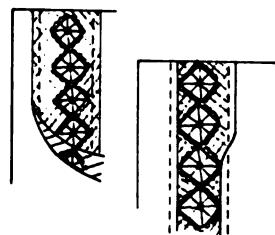
Turn facing to wrong side. Be sure that the fold is made on the stitched line. Place pins at right angles to edge. Baste. Remove pins. Press. The upper edge of the facing may be finished as a hem. Directions are given on page 32.

*To lengthen a skirt by adding fabric.* Sometimes it is impossible to lengthen a skirt with a false hem because the creased line can't be removed, or because the depth of the hem does not provide the extra length that is required. When this occurs, it is necessary to add fabric to the lower edge as a band or ruffle, or to insert decorative bands into the body of the skirt. But whichever method you use, do try to keep the garment from looking pieced and made-over. The additions should seem part of the original design plan. If you are unable to do this, it is better to find some other use for the garment.

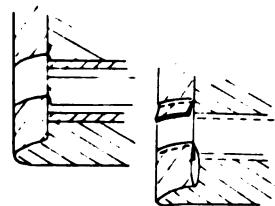
When a band or bands are to be inserted, carefully measure from the lower finished edge of skirt and place a chalk or pin line around the skirt the desired distance. The skirt is cut on this line or lines. The band of fabric is cut the required width and length, plus seam allowances



33. Lengthening a skirt  
with a false hem



with a lace insert



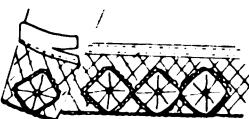
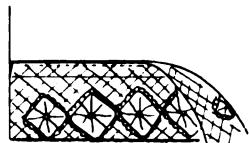
with a fabric band



34. A small stitched hem in a slip



To shorten a slip with a tuck



To lengthen a slip with a lace band

of  $\frac{1}{2}$  inch. Pin band to skirt with right sides together. Baste  $\frac{1}{2}$  inch from edge. Remove pins. Turn skirt to right side and pin band to skirt, forming a lapped seam (figure 14). Baste. Remove pins. Stitch. Remove bastings and press.

If lace is inserted, apply it to right side of garment  $\frac{1}{2}$  inch from raw edge, pin and baste. Remove pins. Stitch along edge of lace. Remove bastings. Turn skirt to wrong side and trim raw edges to  $\frac{1}{8}$  inch of stitching. The edges may be finished by hand-rolling (figure 20) or by turning under and stitching.

If a ruffle is to be used, cut a strip of material the desired width and length. Usually the ruffle is  $1\frac{1}{2}$  times longer than the space to which it is to be sewn. Finish lower edge with a narrow hem (figure 20). It can be stitched by machine or rolled by hand. The fabric may then be gathered by hand or by machine (figure 16). It is also possible to use a special machine attachment which will gather the material as it is stitched. The ruffle may be attached to the skirt with a lapped or fell seam (figure 14).

*To shorten a slip or petticoat with a small hem*, remove the desired amount from the lower edge. Be sure to allow for the hem. For a tailored finish, turn a hem  $\frac{1}{4}$  inch. Place pins at right angles to edge. Baste. Remove pins. Press. Make two rows of stitching, one close to the top edge of the hem and the other close to the folded lower edge. For a decorative hem, use a small shell edge (figure 59).

If the slip has a band of lace or a ruffle at the lower edge, it is sometimes possible to place a small tuck (figure 17) along the upper edge. However, if the slip has to be shortened a great deal, the band of lace or ruffle should be removed and then restitched to the fabric.

*To lengthen a slip or petticoat.* A band of lace or a ruffle can be added to the lower edge of a slip to give it extra length. The lace is applied to the right side of the garment and stitched. Ruffling may be purchased by the yard or can be made of net, lace, or filmy fabric. The

wrong side of the garment is attached to the right side of the ruffle and stitched.

55

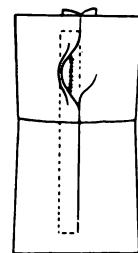
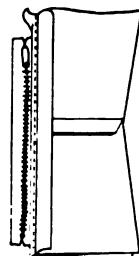
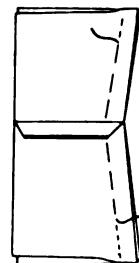
*To shorten a skirt from the waistline.* Sometimes a skirt that has a decorative lower edge or is too tight over the hipline can be shortened at the waistline. Decide how much shorter you wish the skirt to be. Measure down from waistband the desired amount and mark a line around the skirt with pins. Baste on this line. Remove pins. Take waist measure of skirt.

Rip waistband and slide fastener on placket from skirt. Observe exactly how each was attached to the skirt.

Cut skirt  $\frac{1}{2}$  inch above basting line which indicates top of skirt. Measure around waist of skirt. Compare this measurement with the original waist measure. Decide how much fullness must be removed. This can be done by making the side seams and darts slightly wider. Baste in the new seam and dart lines. Try on skirt to see if waist and hips fit nicely. Adjust if necessary. Stitch seams and darts. Carefully taper new stitching into old. Rip out old stitching. Press. Replace slide fastener or placket.

To sew zipper in side seam, close side opening with small basting stitches on seam line. Press seam open. If the seam allowance is  $\frac{3}{4}$  inch wide, fold under the back allowance  $\frac{1}{8}$  inch from basted seam line. Baste and press. Baste this folded edge to tape of zipper. Stitch along basting as close to metal teeth as zipper foot allows. Turn skirt to right side with seam opening basted closed. Baste free edge of zipper tape to front of dress. Place stitches across the end as well as side of slide fastener. Stitch along basting line on right side of garment. Tie ends of machine stitching on wrong side. Remove bastings. Press.

In case the seam allowance is less than  $\frac{3}{4}$  inch, a facing must be added. Cut a strip of seam binding the length of the fastener tape. Top-stitch facing to outer edge of front seam allowance. In order to hold this front section flat, baste the outer edge of seam binding to front of skirt. Then continue as above.



35. To sew a slide fastener in a side seam

Replace waistband, duplicating original stitches. Sew fasteners (figure 25) in place. Press.

*To shorten a dress from the waistline*, decide how many inches the dress is to be shortened. Measure down from the waistline the desired distance and mark with a line of pins placed around the skirt. Baste on this line. Indicate center front and back of waist and skirt with a basting line.

Remove the skirt from waist, ripping out slide fastener. Mark waistline on blouse with basting line. Rip out side seams of skirt to the basting line. Turn the skirt under along this line. Matching center backs and fronts, pin skirt to waist. Baste. Remove pins.

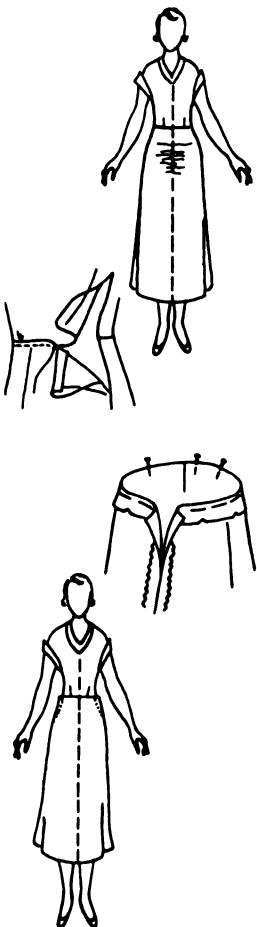
Try on dress. Fit side seams. Mark new seam lines with pins or chalk. Check hemline. Slight unevenness may be remedied by changing the depth of the turned under top edge of skirt. However, you must be careful not to change the grain line of the skirt. It must be parallel to the floor at the hipline.

Take off dress. Remove skirt from waist. Turn dress to wrong side. Baste side seams, being careful to taper ends gradually. Stitch right side seam. Trim the stitched seam to  $\frac{1}{2}$  inch of stitching. Rip out old stitching. Sometimes the side seam that holds the zipper must be ripped slightly to accommodate it. If it does, be sure to rebaste the seam. Press seam open.

Turn under top edge of skirt along basting line. Pin to waist, matching centers and side seams. Baste. Remove pins. Stitch. Remove bastings. Press. Insert slide fastener as directed on page 55. Finish raw edges as for the rest of dress.

*To shorten a waist*. If you are short-waisted, the blouse of your dress may fall below the natural waistline. When this happens, remove the skirt from the waist. Be sure to mark the centers front and back before this is done.

Put on the blouse. Place a cord or tape around your waist at the natural waistline. Mark this new waistline with pins or chalk. Some people chalk the cord before



36. To shorten a dress from the waistline

it is placed around the waist. Remove the cord and blouse.

57

Pin skirt to waist along the new line. Baste. Try on to make certain that it fits properly. Refinish waistline as suggested for shortening a dress at waistline.

In case the *back of the waist seems to blouse too much*, remove skirt from waist. Rip open side seams of waist. Ease front up slightly to give more bust fullness, allowing back to drop. Even off lower edges of waist back. Then replace skirt.

If the *front of the blouse has too much fullness* for the figure, remove skirt from waist. Rip open side seams of blouse. Restitch dart (figure 15) making it narrower. Then stitch side seams. The extra fabric at the lower edge of front should be trimmed off. Attach skirt to waist.

To adjust a skirt—*up in front, down in back*. You may be bothered with an uneven hemline if you are heavy below the waistline because your hips or abdomen are large. When this occurs, rip open the side seams and hem. Ease the skirt front up slightly over the full part of the figure. Restitch seams. Trim back of skirt and re-hem.

**Change in Width.** To tighten waistline. When the waistline of your dress fits too loosely, the side seams may be taken in to correct this condition. Rip out side seams from the hipline to the bustline removing slide fastener or placket. Press out crease marks.

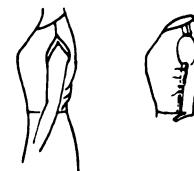
Try on garment. Pinch in side seams, keeping them even. Pin. In order to remove dress, mark opening with pins on both the front and back parallel to seam line.

After removing dress, run a basting line along pin line to mark new seam line. Turn dress to wrong side. Place the two basting lines together and baste. Stitch in the right side seam, and above and below the placket on the left side. Press. Finish opening with slide fastener as directed on page 55.

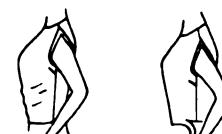
If the waistband of a skirt seems too loose, it may be tightened by remaking it. Remove the waistband from the



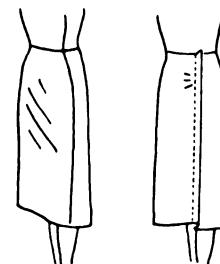
37. To find your natural waistline



To shorten the back of a blouse



To shorten the front of a blouse



To adjust a skirt  
that is up in front



38. To tighten a waistline

To replace a waistband

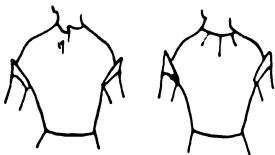
skirt. Rip out the side seams and placket. Try on skirt and refit side seams. Restitch the right side and replace the zipper in the left seam. Take waistline measure of skirt. Cut waistband to fit, allowing for sufficient overlap at waistband closing. Stitch ends. Press. Restitch to skirt. Press. Sew on fasteners.

In a *gored skirt* the fullness may be removed evenly from each gore by making seams wider.

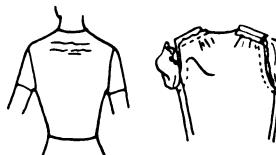
*To enlarge a waistline.* When the waistline seems to fit too snugly it can be let out if the side seams are wide enough to provide for the necessary expansion. The same procedure will be followed as for tightening the waistline. However, great care must be taken in removing the old seam lines. If darts or gathers have been used to control fullness at the waistline, the adjustment should be made here rather than at the side seams. But in a dress, you must be able to make the changes in both blouse and skirt. Keep the darts and gathers even.

When the waistband of a skirt seems too tight, it can be let out if the waistband has sufficient overlap at the closing end to allow for this increase in width. Measure carefully before attempting to alter the skirt. If it can be done then remove waistband, side seams, and placket. Refit side seams. Restitch right side seam and replace zipper in left seam. Pin waistband to the skirt in its new position and stitch. Sew on fasteners.

*To tighten hipline.* A skirt that is too large at the hip-line gives the figure a bulky look. Before making any adjustments try on the skirt. Check the waistline to see



To remove fullness  
at back of neck



To ease shoulders  
that are too tight

if it fits properly. If it does, mark the new seam line in the portion of the skirt that needs adjusting. Remove garment. Mark seam line with basting. Turn to wrong side. Baste in seam, being careful to keep the seam straight. Stitch. Trim excess material from seam allowance.

*To add fullness to hipline.* If the skirt is too tight the side seams may be let out. Sometimes the alterations can be made without changing the waistline. If this is possible, try on skirt and mark area that needs adjusting. Rip out side seams in the affected area. Put on skirt and mark position of new seams. When these seams are restitched, carefully taper the new stitching into the old so that the seam remains straight.

In case the waistline needs to be made larger also, follow the directions on page 58, extending the side seam readjustments to include the hipline.

*To remove bagginess from back of skirt,* rip back waistline seams and side seams of skirt. Press out creases. Raise back of skirt slightly about  $\frac{1}{2}$  to  $\frac{3}{4}$  inch so that side seams are brought into line. Fold under top of skirt and baste to blouse. Try on garment. Refit side seams. Stitch seams. Then stitch skirt to blouse. Replace zipper and rehang skirt. Directions for these processes are given on pages 47 and 55.

If you want to remove bagginess from a separate skirt, rip the back waistline from the waistband and open the side seams. Then raise the back as suggested above. Replace the waistband along new waistline.

To prevent bagginess in a wool skirt, a panel of firmly woven fabric may be put into the back of the skirt. Cut the panel to fit the skirt allowing for corresponding darts and seams. Make darts (figure 15). Open back waistband. Insert panel and baste. Stitch panel along side seams and hem (figure 9) to side opening. Refinish waistband. The lower edge of panel may be pinked.

*To adjust neckline.* Very often a neckline that is too loose detracts from the beauty of the wearer. Sometimes simple adjustments may be made to the neckline so that it will fit nicely. One of these is the removal of fullness at the back of the neck when it is finished with a facing.

When the back neckline seems to extend too far on the shoulder line, allowing the neckline to gape, the facing should be removed. Then the dress should be tried on and the fullness pinched into tiny darts. Be sure that the shoulder line remains in its proper position. Remove the blouse. Baste the darts (figure 15). Stitch. Remove bastings and press.

The back facing must be recut to fit the new back neckline. When this has been done, restitch the shoulder seam in the facing. It may be necessary to stitch the shoulder seam slightly deeper at neck edge. Press seams open. Pin facing to right side of garment and baste. Remove pins. Stitch. Remove bastings. Turn facing to wrong side. Keep fold on seam line. Baste. Press. Finish as originally planned.

*To adjust shoulders that are too tight.* When a fold appears across the shoulders the garment is too tight. Rip armhole seams in front and back but not under the arm. Rip open shoulder seams. Match seams at neck edge. Then ease the back shoulder up toward the neck about  $\frac{1}{4}$ - $\frac{3}{8}$  inch. Baste. Stitch seam. Remove bastings. Press. Pin sleeves in place. Baste, making seams narrower on the back to allow for the extra width in back of garment, but the original width on the front. Remove pins. Stitch. Excess fabric at front seam may be trimmed and the edges finished in the proper way.

*To relieve tight sleeve and underarm seams.* This condition can be corrected by opening the underarm seams in waist and sleeve, and making the seams narrower, or, if this is impossible, by inserting a gusset.

If a gusset is necessary, determine how much extra width is needed. Cut two small triangular pieces for each side. Insert one in the blouse and one in the sleeve with plain seams (figure 13). Taper the seams gradually. Try on the garment before stitching so that you can check the fit. Unless the gusset is nicely fitted, there will be a bulge under the arm. Stitch the gusset in place and then stitch the sleeve to the blouse. Press.

*To remove fullness from underarm.* When the waist appears too loose under the arm, the seams may be made a little wider. Rip open the armhole and underarm seams for a few inches. Put on garment. Make adjustments. Baste new seams. Stitch. Remove bastings and press.

## CHAPTER VI

### *Darning—An Art*

Darning is almost a lost art. Years ago women took great pride in this type of needlework. No doubt the older members of your family remember when darning was admired as a work of art. However, today few women have developed this skill. The ability to create a flawless darn is not acquired quickly. It requires patience and practice. Each stitch must be executed with precision and care so that the darn is as invisible as possible. But every minute that is devoted to perfecting this craft is time well spent. Not only will it enable you to save money but it will also prove a satisfying experience.

**General Directions.** Darning is used to mend tears, small holes, and worn spots. It is employed more successfully on wool than on any other type of fabric. On wool fabrics the darning stitches may be so completely embedded that their identity disappears. But this can't be done unless the darning thread or yarn is carefully selected.

The thread should blend with the material in color and texture. Whenever possible, use threads from the cloth that is being repaired. Pull them from scraps of material or ravel them from straight cut edges of a seam or hem. Try to use lengthwise threads to replace lengthwise threads and crosswise threads for crosswise threads. If self yarns are not available use a dull sewing or darning thread that blends with the material. Sometimes human hair is an excellent substitute for thread. One thing

to remember when selecting thread is that it usually works up lighter than it appears on the spool.

A fine needle and a short thread should be used for darning. When a long thread is pulled back and forth across a hole or tear, it tends to stretch and pull the mended area out of shape.

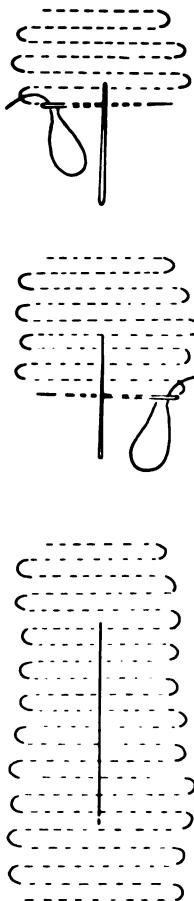
Usually the work is done on the right side of the material. This enables you to see how well you are incorporating the darning thread into the cloth. Be sure that the raw edges of the hole or tear are kept on the wrong side of the darn.

Tiny even running stitches (figure 7) are used for this type of mending. They should produce a flat darn that is as invisible as possible. If the stitches are pulled too tight or left too loose a flat effect cannot be obtained. The stitches should be made so that the outer edge of the darn is uneven. Be careful not to pull the stitches too taut when you make a turn. Leave the thread slightly slack at these points.

When the darn is finished, carry the thread to the wrong side and cut it a short distance from the fabric. Then press the finished darn. This may be done on the wrong side with a damp cloth. A darn on a wool material can be brushed on the right side to raise the nap.

It is also possible to use tiny blanket stitches for the darning process. Rows of blanket stitches are used to replace the torn lengthwise and crosswise threads. The interlacing of the stitches produces a mend that has a certain amount of "give." It may be used to repair a tear as well as a hole, and on woven and knitted materials. When the stitches are taken evenly, a strong, neat, flat darn is made. On rough textured fabrics, the darn is nearly invisible. Although you may never have used this type of mend, do try it. It is very easy to do, and the results are very satisfying. It is known as the Point de Venise darn.

**Mending Tears.** When the lengthwise and crosswise threads of materials are injured a tear or cut results. Tears are usually straight or three cornered, whereas cuts



39. To mend a straight tear

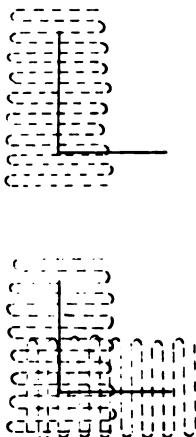
may be diagonal. In a straight tear one set of threads, either the lengthwise or crosswise, has been torn and must be repaired. However, in a diagonal cut both lengthwise and crosswise threads have been damaged. Unless these threads are restored as soon as possible, the tear will become larger and the cut stretched out of shape.

*To mend a straight tear,* begin to work about  $\frac{1}{4}$  inch above the end of the tear and slightly to the right. Bring the needle to the right side. Some people like to leave about 6 inches of thread on the wrong side so that it may be threaded through a row of stitches afterwards to fasten it. Make several rows of tiny running stitches (figure 7) above the tear, proceeding first in one direction and then in the other, and at right angles to the tear. Be sure that the mending stitches are parallel to the lengthwise or crosswise threads. Do not pull the stitches tight. A very small loop should be left at each turning.

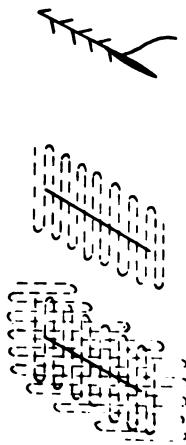
When the tear is reached, place the edges together and sew across them. In order to produce a smooth, protected surface, place the stitch over the tear in one row and under it in the next. Continue in this way until the torn area is completely repaired. Finish the darn about  $\frac{1}{4}$  inch below the tear by bringing the needle to the wrong side and weaving the thread through the last row of stitches. Clip the thread close to the material. This same procedure may be followed with the thread that was left on the wrong side when you started the mend.

*To mend a three-corner tear,* it is necessary to replace both lengthwise and crosswise threads. If you think of it as being two straight tears, you will have no difficulty in the mending. Follow the directions for a straight tear. Proceed down one side completing the darn  $\frac{1}{4}$  inch below the tear. Then turn the fabric and follow the same procedure down the other side. The stitches will overlap at the corner, thus strengthening this weak point.

*To mend a diagonal cut,* both the lengthwise and crosswise threads must be repaired. Begin about  $\frac{1}{4}$  inch above the tear. Make rows of tiny running stitches parallel to



40. To mend a  
three-corner tear

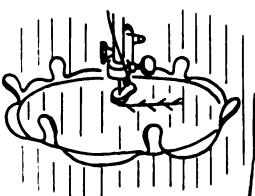
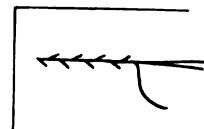


To mend a diagonal tear

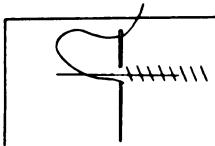
either the lengthwise or crosswise threads of the fabric, just as you did for the straight tear. The outer edges of the darn should follow the diagonal direction of the cut. When one set of threads has been completely mended, a second set of stitches may be worked over and at right angles to them.

*To darn by machine.* Tears may be darned by machine when the appearance of the mend is not as important as its strength. It provides a quick and easy method for mending some articles. Before starting to mend, study the directions for darning on your particular machine. Some machines require special adjustments and equipment such as a darning foot and cover for the feed plate, a special darner frame. Embroidery hoops can be used to keep the fabric taut as it is being darned.

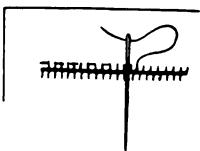
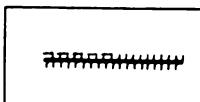
Usually this type of darning is done with very fine thread. The machine is carefully regulated so that it sews



41. Mending a tear  
using a special  
sewing machine device



42. Stoating stitch



Steps in mending  
a tear with a  
Point de Venise darn

evenly and with short stitches. When stitching with nylon thread, the tension should be looser than for cotton and silk. If the upper thread breaks frequently, loosen the tension slightly.

If the tear is long or diagonal the edges should be drawn together before the stitching is started to prevent slipping. This may be done with a short, fishbone stitch (figure 10), or by basting the torn area to paper. The general plan for darning straight, diagonal, and three-corner tears is the same in machine darning as in hand darning. Center the tear in flat darner or embroidery hoops, and then stitch back and forth across the tear, placing about five stitches on either side and beyond the ends.

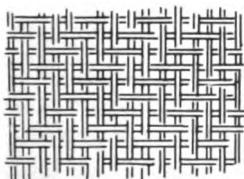
Sometimes a *stoating stitch* is used to mend a cut or tear in heavy fabrics such as felt and firmly woven tweeds. It appears as a small slanting stitch on the wrong side of the material. The stitch is taken through the fabric so that it is invisible on the right side. Insert the needle about  $\frac{1}{16}$  inch from the opening, work it through to the opposite side of the slit and bring it out  $\frac{1}{16}$  inch from the cut. Take the next stitch  $\frac{1}{16}$  inch from the first. Keep the needle straight, but never allow it to pierce the right side of the material.

A Point de Venise darn may be used to mend a straight tear. Take a few running stitches along the edge of the tear to conceal the end of the thread. Then work tiny blanket stitches (figure 108) along each side of the tear. The two rows of blanket stitches may be joined with another row of blanket stitches or may be overhanded (figure 8) together. The size of the stitch should correspond to the weave. Use matching thread.

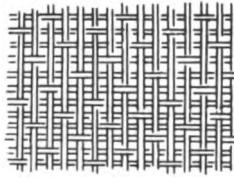
**Mending Small Holes. Plain darn.** To mend a small hole, the destroyed threads must be replaced and the worn area surrounding the hole reinforced. The darn should begin just beyond the thin portion with a few running stitches taken above the center of the hole. Keep the darn in the shape of a diamond with the length of the

rows increasing at the center and decreasing at the ends as in figure 43. However, the outline must be kept uneven. A knot is not used and a small loop is left at the turning of each row. The lengthwise threads should be made first. When the hole is reached, the needle is brought to the right side so that the thread may be placed over the raw edge as it is stretched across the open portion, re-entering the fabric on the opposite side. When the diamond has been completed, clip the thread. Turn the darn around so that the crosswise threads may be woven in. Use running stitches for the worn area. When the hole is reached pass the needle over and under the lengthwise threads as for a plain weave. Remember that the threads that you go over in the first row are the ones you go under in the next.

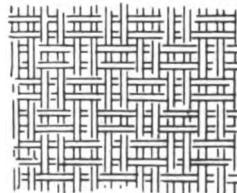
**Pattern darn.** Sometimes a small hole appears on a fabric that is not made with a plain weave. In such a case, the darn should reproduce the weave of the material so that the darn will be less obvious than if a plain darn were used. Study the weave of the cloth to see how the lengthwise and crosswise threads are interwoven before beginning the darn. One of the simplest pattern darns to do is the twill darn shown in figure 43.



Twill weave

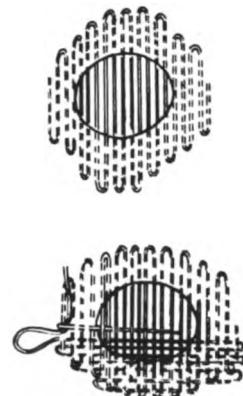


Satin weave



Basket weave

**Reweaving.** When a hole appears in a valuable garment you will be very anxious to repair it so there is no visible sign of mending. This can be done by reweaving or replacing the original threads. But it is a job that requires skill and patience. If you don't feel in the mood for an exacting task, then you should not attempt to do this type of mending. You had better have it done by an expert.



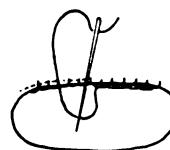
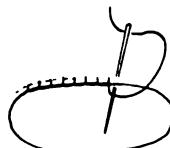
43. Darn using a plain weave

However, if you will enjoy performing a minor miracle then do try reweaving.

For a perfect job, use threads pulled from the material. Place the work in an embroidery hoop, or pin one edge of the cloth to a cushion. Sit where the light is excellent. You may want to study the fabric with a magnifying glass. Use a needle long enough to extend across the holes. Work on the right side of the material passing over the surface threads. The lengthwise threads are laid first, extending into the fabric 5 or 6 threads. When they are in place, weave in the crosswise threads.

*Point de Venise darn.* This type of darn is easy to make. The lengthwise and crosswise threads are replaced in one operation by using very small blanket stitches. Use a thread from the fabric whenever possible. If this cannot be obtained, use a thread that is similar in texture, weight, and color. Start the darn slightly above the open area with tiny running stitches (figure 7). Then beginning at the upper left end of the hole, take a very small blanket stitch (figure 108). Continue along the upper edge of the opening. The needle should enter the fabric a short distance from the edge and should correspond to each lengthwise thread, or loop if you are working on knitwear. The stitches at the ends of each row are taken in the material. The second row is worked from right to left with each blanket stitch taken in the stitch above, but not through the fabric. The third row of stitches is made from left to right in the same way. This process continues until the hole is completely filled. The final row of stitches is taken in the material. The darn should be flat and smooth when finished. If the stitches are pulled too tight the mend will pucker; if they are left too loose the darn will bulge. When you use the Point de Venise darn to repair a hole in the heel of a sock you will notice that when it is worn it quickly conforms to the shape of the foot because of the elasticity of the stitches.

*Machine darning.* When you decide to mend a small hole by machine, trim the raveling edges. Place fabric in



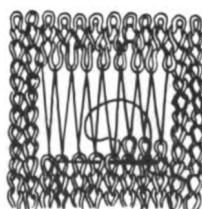
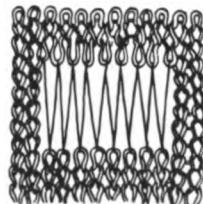
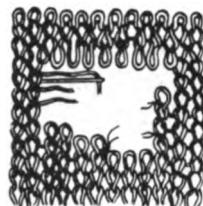
44. Mending a hole  
with a Point de Venise darn

darner with hole in center. Controlling the machine by hand, pull bobbin thread through the fabric and take several stitches to secure threads. Clip loose ends close to material. Stitch around the hole three times about  $\frac{1}{8}$  inch from edge, to form outline. Then begin to stitch back and forth across the hole, carrying the stitches to the outline. When the stitching is completed in one direction, turn and continue stitching at right angles to it.

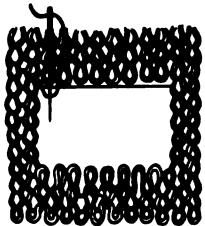
This type of darning may be used on sheers as well as heavy fabrics. For thin materials use a fine thread and move the hoop so that a long stitch results. If the cloth is heavy and closely woven, move the hoop slightly so as to make a short stitch. Although the thread should be strong, it should not be so heavy that it pulls away from the woven material around the hole.

**Mending Knitwear.** There are three darns that may be used to mend small holes and snags in knitwear—the knit stitch or stocking-web darn, the blanket stitch darn, and the chain stitch darn.

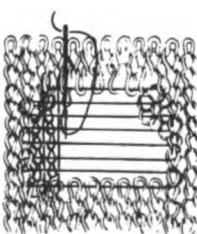
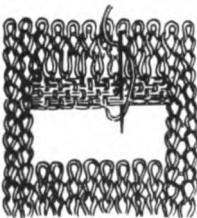
*The knit stitch darn* is an excellent one to use because it has a certain amount of “give.” The jagged hole should be raveled so that the hole becomes square or oblong. To do this, make a horizontal cut above and below the worn area. Then ravel each row to the end of the cut. There should be a straight line of loops at the top and at the bottom of the square. Run a thread through the loops to be sure they won’t ravel out any more. Take each loose end and weave it back through the material on the under-side. With matching yarn, fill in the hole with vertical threads that zig-zag across it, catching the loops at the top and bottom. When this has been completed, work across the hole with the knit stitch. If you will look at figure 45, you will notice how the needle leaves one of the loops, passes under the vertical thread that holds the loop and then re-enters the loop and emerges from the loop next to it. Be sure that the stitches are made as tight or as loose as those in the knitwear you are mending.



45. Knit stitch darn



46. Blanket stitch darn



Chain stitch darn

*The blanket stitch darn* is easier to make than the knit stitch mend. However, it is more conspicuous and does not have any elasticity. It should be used on a part of a garment that will not stretch when it is worn. A square hole should be raveled in the same manner as for the knit stitch. Run a thread through each loop to prevent raveling. The loose yarns at the end of each row should be threaded through the fabric on the underside. Then pull in a cross-wise thread from one side of the opening to the other and work back over it with the blanket stitch (figure 108). There should be one stitch to each loop and they should all be kept loose.

*The chain stitch darn* is not used as commonly as the knit or blanket stitch mends. Before beginning the darn, place a piece of heavy paper under the hole and baste it to the garment. This will keep the hole from stretching. Begin your work in the lower right corner by taking several running stitches through the material, and continue to slip the needle through each loop of the lower edge of the hole. Working back and forth fill in the hole with horizontal threads, with the last thread catching each loop of the upper edge of the hole. The needle should emerge at the upper left corner of the hole. Then work a chain stitch (figure 108) over each of the horizontal threads. When the lower edge of the hole is reached, insert the needle in the loop and bring it out at the next loop. Weave the needle and yarn in and out over the horizontal threads until the upper edge is reached. Then make another row of chain stitches. This process is repeated until the hole is completely filled in. Fasten the thread with a few running stitches taken through the material. Remove paper. Sometimes it is easier to make the chain stitches if the eye of the needle is slipped under the threads rather than the point.

## **CHAPTER VII**

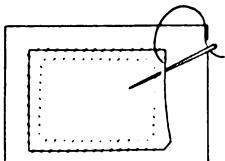
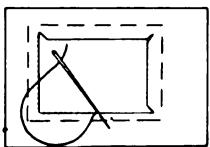
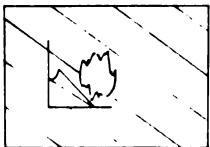
### ***Patches—Purposeful and Pretty***

Patches have often been associated with genteel poverty. For years women were ashamed to have their children appear in patched garments. But during World War II, patching became patriotic and decorative. Today it is not uncommon to see children playing in clothes that are obviously patched. Although some patches may be made so that they are nearly invisible, there are others that may be applied so that they give a colorful dash to worn apparel.

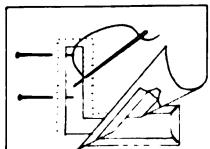
Patching offers a quick and durable way to repair a hole or worn spot. As you know, there are many different kinds of patches. The type you use will depend on where and on what it is to be placed.

One of the difficulties of patching is finding material to match the fabric to be mended. If you do not have scraps of cloth that you can use, it may be possible to obtain the material from the hem, the inside of the pockets, or the lining of the collar, cuffs, or belt. When new material is used to patch an article that has been laundered frequently it should be washed and faded if necessary so that it matches exactly. New cloth must also be shrunk before inserting it in an article that has been dry-cleaned or washed.

A patch should be cut on the straight of the goods, and then placed on the garment so that the lengthwise and the crosswise threads of the patch match the lengthwise and crosswise threads of the material. It should be large enough to cover the damaged area and at the same time match each detail of the design perfectly.



47. Hemmed patch



Hemmed three-corner patch

**A Patch for Everything.** *Hemmed patch.* This is a strong mend that is made by hand. It is used on garments and household articles that require frequent laundering, and on fabrics that fray easily when dry cleaned.

Before applying the patch, remove the damaged area by cutting the smallest possible rectangle or square. Be sure to cut along the lengthwise and crosswise threads. Clip diagonally into each corner of this squared hole to a depth of  $\frac{1}{4}$ - $\frac{3}{8}$  inch. Turn all edges to the wrong side, making the turn slightly beyond the clipped corners. Baste and press. Be careful not to stretch the fabric.

Cut the patch so that it measures about 1- $\frac{1}{2}$  inches larger on all sides than the hole and matches the pattern or design exactly. Place the patch on the wrong side of the garment. Pin and baste. Remove pins. With matching thread, begin to sew on the right side. Use tiny hemming stitches (figure 9) that catch just the edge of the fold so that they remain as inconspicuous as possible. Take special care when hemming the corners.

Turn the garment to the wrong side, and fold the raw edge of the patch under  $\frac{1}{4}$  inch. Snip a little off the corners and then miter them to prevent lumps. Baste in place. Then hem with stitches so small that they will not be noticed on the right side. Remove bastings and press.

Large three-corner tears are usually mended with a hemmed patch. It may be used on all materials except wool. The procedure for making this type of mend is the same as for a plain hemmed patch. The shape is the only difference.

If you are placing a hemmed patch on undergarments and household articles and you do not object to machine stitches, the patch may be stitched by machine instead of hemmed by hand.

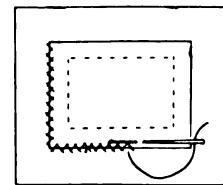
*Catch-stitched hemmed patch.* This is a variation of the hemmed patch that may be used on heavy, less firmly woven fabric. The hole is prepared and the patch cut as for the hemmed patch. Stitch around the patch twice, first close to the edge and then a short distance inside.

Baste the patch to the wrong side. Carefully match the threads and design. After hemming on the right side, turn the garment inside out and catch-stitch (figure 10) the raw edges of the patch to the material being repaired. Keep the stitches as invisible as possible on the right side. Remove the basting stitches and press.

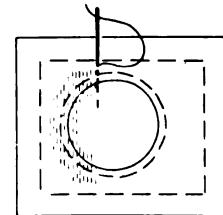
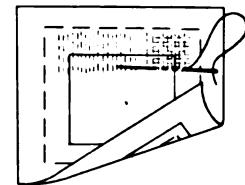
*Lapped or underlaid patch.* When the strength of the mend is more important than the appearance, the lapped patch is an excellent one to use. If the patch is being placed on knitwear, a round hole should be cut. On other types of material the opening may be either square, rectangular, or round. Trim away the worn and ragged edges. Cut a patch about 1 inch larger than the hole. Place it on wrong side. Pin and baste in position. Remove pins. Working on the right side take tiny running stitches (figure 7) back and forth over the raw edge of the garment, extending the stitches beyond this line. Keep the rows of stitches close together so that the finished mend will be firm with no rough ends. Any extra material which has not been caught in by the stitches may be trimmed away. Remove bastings. Press.

This type of patch may also be done by machine if a stronger mend is desired. However, machine stitches make the patched area stiffer than hand stitches do.

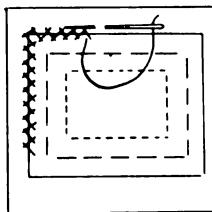
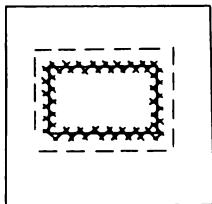
*Flannel or Catch-Stitched Patch.* This type of patch can be used on non-fraying fabrics when you want to avoid bulky folds such as on flannel or flannelette undergarments. Trim the cloth around the hole in a square or rectangle. Be sure to follow the lengthwise and crosswise threads. Cut a patch  $\frac{1}{2}$  inch larger than the hole on all sides after you have carefully matched the grain of the material and the design. Place the patch on the wrong side of the garment, directly under the hole. Pin and baste in place. Remove the pins and catch-stitch (figure 10) the raw edges of the garment to the patch. Use tiny stitches and matching thread. Turn the garment inside out and catch-stitch the raw edges of the patch to the garment. Remove the basting stitches and press.



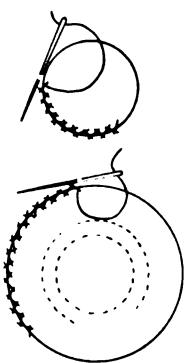
48. Catch-stitched hemmed patch



Lapped or underlaid patch



49. Flannel or  
catch-stitched patch



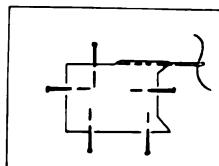
Stockinette patch

Sometimes when the flannel patch is used on knitwear it is called a *stockinette patch*. The damaged area around the hole should be trimmed away, leaving a round opening which gives a greater amount of elasticity to the mend than a square hole. Cut a round patch from the same type of knitwear. It should be about 1 inch larger in diameter than the hole. Place the patch on the wrong side of the garment. Carefully match the ribs. Pin and baste in place. Remove pins. Working on the right side, catch-stitch (figure 10) the raw edges of the opening to the patch. Keep the stitches small. Then turn to the wrong side and repeat this process, catch-stitching the patch to the material. Remove the bastings.

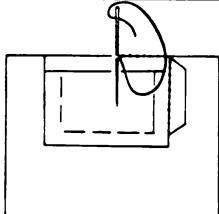
*Inset or overhand patch.* An inset patch is used on wool, silk, and synthetic materials that are dry-cleaned instead of washed. Trim the worn spot along the lengthwise and crosswise threads to form a square or rectangle. Clip diagonally into the corners about  $\frac{1}{4}$  inch. Turn under the cut edges extending the fold just beyond the clipped corners. Keep the fold on the grain of the cloth. Press. Place the piece of fabric from which the patch is to be made directly under the opening, matching the grain line and design. Pin and slip-baste (figure 7) the creased edge to the patch. Remove pins.

Turn the garment to the wrong side and cut the edges of the patch so that it measures about  $\frac{3}{8}$  inch larger on all sides than the hole. Fold back the garment and the patch so that the right sides are together and overhand (figure 8) over the creased edges along the line of the slip-basting on the wrong side of the garment. Take small, shallow stitches, close together. Continue until the four sides have been completed. Remove the slip-bastings. Clip the corners of the patch diagonally. Overcast (figure 8) the raw edges. Press the seam open.

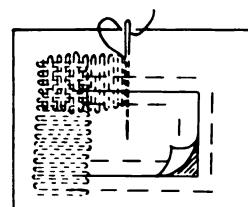
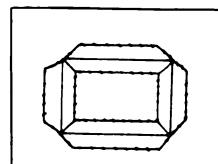
Sometimes machine stitches are used to sew an inset patch in place instead of overhand stitches. After the patch has been slip-basted in place, the garment is turned to the wrong side and stitched along the creased line.



50. Inset  
or overhand patch



Darned-in patch



The slip-basting is removed, the corners clipped diagonally, the edges overcast and the seams pressed open.

On lightweight wool the seam line may be finished with a rantering stitch (figure 10). When this process is used the seam line is nearly invisible.

*Darned-in patch.* Sometimes when a plain darn or patch would not look right on wool material, a darned-in or fitted patch may be used, if the fabric does not fray. Trim the damaged area so that the hole is a square or rectangle. Cut the lengthwise and crosswise threads. Cut a patch to fit the opening exactly, matching the grain of the cloth and the design. Baste it to a piece of net or gauze that is larger than the patch. Place this under the hole so that cut edges touch. Baste to hold the patch in position. With dull thread use tiny running stitches (figure 7) to darn each side of the patch as you would a straight tear. Overlap the stitches at the corners to strengthen this area. The work is done on the right side of the garment.

When a darned-in patch is used on pile fabrics such as corduroy, the darning is done on the wrong side of the

material. On completion, brush the fabric on the right side to raise the nap.

A fitted patch may also be machine stitched. Prepare it as you would a hand darned-in patch. Place the work in an embroidery hoop to hold it flat and taut. Stitch back and forth across the edges, extending the stitching on either side for about five stitches. Overlap the stitching at the corners for added strength.

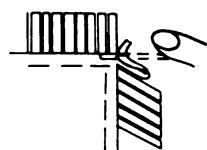
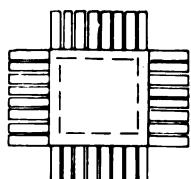
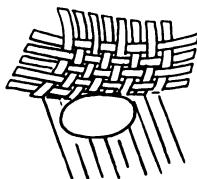
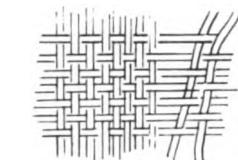
*Drawn-in patch.* This type of mending is actually a combination of patching and darning. To do it requires a great deal of skill. However, when it is done well it produces an invisible mend.

The hole is trimmed along the crosswise and lengthwise threads to form a square or a rectangle. Baste a piece of paper under the opening to keep it from stretching.

Cut a patch from matching material 2 inches larger on all sides than the prepared hole. If the fabric has a definite pattern in the weave, make sure that the patch repeats the design of the cloth that was removed. Ravel the patch on all sides until it measures  $\frac{1}{8}$  inch larger than the opening. Place the patch right side up over the hole, matching the crosswise threads and the lengthwise threads perfectly. Baste to the paper.

Use a darning needle to draw the fringed threads through the material. Weave the unthreaded needle through the cloth at one corner of the patch, eye first. Thread the needle with the first thread of the fringe, and pull the needle and thread through the material so that it emerges on the wrong side. Continue this process until each thread has been drawn into the fabric. If you have carefully matched the patch to the cloth, each fringe thread will correspond exactly with the thread it is being pulled over. Remove the paper. Clip the fringed ends, and press on the wrong side with a damp cloth.

*Invisible patch.* This is an easy way to mend a hole in a loosely woven or rough-textured fabric so that the patch does not show. On the damaged material, mark with four pins a square or rectangle the size of the patch desired.



51. Drawn-in patch

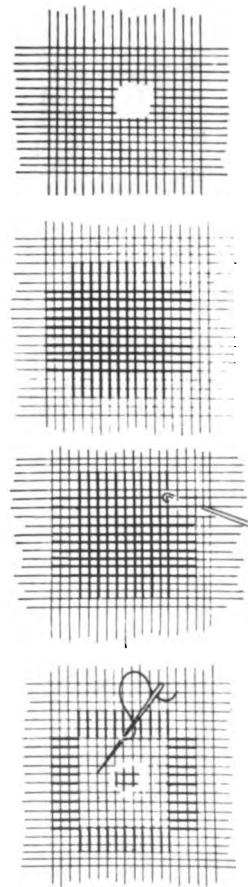
Cut a patch from the hem, facing, or inside pleat about 1 inch larger all around than the designated area. Be sure to match carefully the lengthwise threads of the patch with the lengthwise threads of the garment. If there is a design in the cloth, that also must be matched. Ravel out the threads equally on each side of the patch until the piece exactly fits the marked area. Place the fabric in an embroidery hoop. This keeps the material taut and easier to work on. Lay patch over hole, right side up. Pin and baste the patch in position. Take great care to match the grain lines and pattern. Remove pins.

The fringed threads are drawn to the wrong side with a small crochet hook. Begin at one corner and pull the first raveled thread through to the wrong side. Carefully follow the weave in drawing the threads through. Unless you are working on a material with a plain weave, the edge of the patch will be uneven. Continue this procedure until each thread has been pulled to the wrong side.

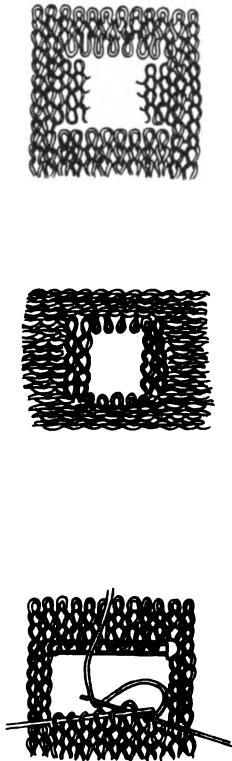
Turn the garment to wrong side. A tiny hemming stitch (figure 9) is taken over each raveled thread to hold it in place. The stitches should be placed close to the spot where the thread was pulled through, and should not show on the right side. Clip the end of each thread. Remove the basting and steam press. When completed, the patch should set smoothly over the damaged fabric.

If you are working on a fabric made with a plain weave, you may find it easier to pull out four threads to mark the place where the patch is to be drawn in. After marking the size of the required patch on the damaged material with four pins, clip out only one thread on each side of the square or rectangle. Draw out one thread in each direction, leaving the outline of the desired patch. When you begin to pull the raveled threads through the cloth, insert the crochet hook in the space left by the drawn out threads.

There are several mechanical devices such as the patch weave needle which you may prefer to use instead of the crochet hook.



52. Invisible patch



53. Knit patch

***Knit Patch.*** Sometimes it may seem advisable to mend a large hole in a knitted garment with a knit patch. The damaged area should be raveled so that the hole becomes square or oblong. To do this, make a horizontal slash above and below the jagged opening. Ravel each row to the end of the cut, leaving a row of loops at the top and at the bottom of the opening. Hold the loops at the top of the hole with a safety pin. Pick up the lower loop on a knitting needle. Be sure to use knitting needles that are the correct size so that the new stitches will duplicate the original ones. In order that you will not make any mistake in this matter, you may want to knit a sample swatch which you can use for a gauge. Take the loose ends of thread and weave them back through the fabric on the wrong side. Using matching yarn, knit enough rows to fill the opening. Do not cast off the stitches. Instead break the thread about 18 inches from the last stitch. Thread a darning needle with this piece of yarn and weave the loops on the safety pin and knitting needle together using a knit stitch. Overhand (figure 8) edges of knitted patch to side edges of opening.

***Thermo plastic or pressed-on patches.*** Today, you can purchase at many notion counters patches or materials from which patches may be made which have been specially treated on one side so that they may be pressed on the worn fabric. They come in various materials, such as denim and jersey. Some people find them convenient to use on men's shirts, women's uniforms, and children's play clothes. If you make your own patches from treated material, round off the corners. They seem to stick better than patches with square corners. When applying, follow the directions accompanying them.

***Decorative patches.*** There are times when a patch may be used to give an article a pretty as well as a practical touch. Very often children's clothes and household linens may be mended with amusing patches which make the damaged material new and interesting. Instead of trying to conceal the mend, it is exposed in a bold manner.

However, the patch should not seem incongruous. It should blend so harmoniously with its background that it seems a definite part of the original decorative scheme.

Probably appliquéd patches are most frequently used for this type of mend. They can be applied most successfully to casual clothes, children's garments, and informal linens. Your imagination can run rampant in the actual designing of the patch, but you will find it simpler to attach to the fabric if the lines are simple and uncomplicated.

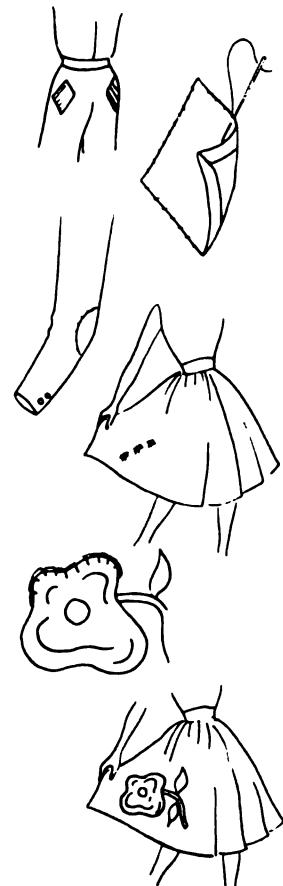
Cut the patch large enough to cover the worn spot. Turn the raw edges of the motif to the wrong side and press. When working with curves, clip or pinch the edges so that the patch will lie flat.

Mend the damaged fabric by hand or by machine. Then pin the patch in place. Baste if it seems desirable. The patch may be applied by hand with a blanket stitch (figure 108), running stitch (figure 7), slip-stitch (figure 10), hemming stitch (figure 9), long and short stitch, and feather stitch (figure 108). If a sturdy finish is needed, use machine stitches.

Sometimes the patches are cut in geometric shapes and in various colors, and are used to give a hobo effect to the garment. They provide an excellent means of mending holes in garments that appear at the elbows, knees, or seat. They are usually hemmed (figure 9) in place. Sometimes a heavy contrasting thread is used.

Frequently patches are used to reinforce parts of play and work clothes that receive considerable wear, in order to enhance their wearing qualities. They are often seen on boys' and men's sport jackets, boys' jerseys and sweaters. They may be made of the same fabric as the garment or of leather, suede, and felt. Old leather gloves and felt hats may provide the necessary material. Oval and rectangle shapes are most generally used.

It is also possible to camouflage a worn area with an embroidered design. Mend the damaged place. Carefully plan a design which will cover it. Trace the motif on the cloth and embroider it with the correct stitches. Some-



54. Decorative patches

times it is necessary to duplicate the design several times so that it will not appear spotty.

Sometimes an informal patch does not seem to repair a garment adequately. It may be necessary to apply bands, yokes, pockets, medallions, or panels. They can be made of the same material as the garment to be mended or of fabrics that contrast in texture and color. But they should fuse nicely, so that when they are applied they will seem an actual part of the garment. They are usually stitched to the cloth after the edges have been turned under.

## CHAPTER VIII

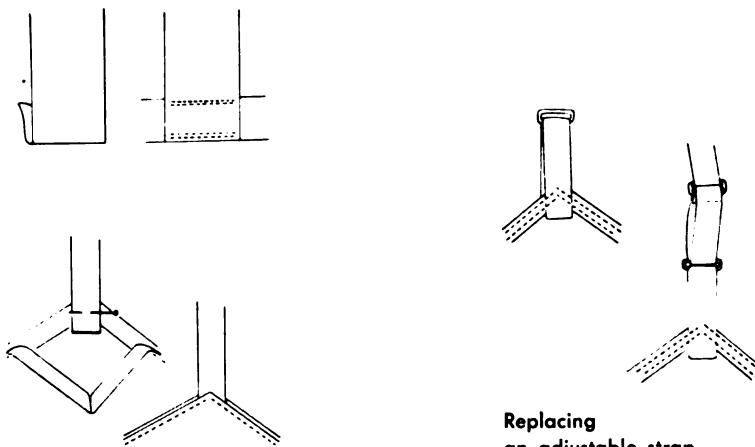
### *Mending Lingerie*

There eventually comes a time when "preventive" stitches are no longer able to keep your undergarments in good condition. Worn-out parts, pulled-out sections, and frayed edges finally appear. However, if these repairs are made carefully, the life of the garment may be extended for a considerable time.

**Slips.** Probably the shoulder strap is the most frequent mending spot on a slip. And it is one which must be done. A safety pin may be employed as an emergency measure, but its continued use is precarious, usually resulting in additional repairs.

*Loose shoulder strap.* If one end of a shoulder strap has loosened and dropped from the body of the slip, it may be replaced quickly. Try to repeat the stitches that were originally used. Tiny hemming stitches (figure 9) may be placed along the folded end of the strap with very small overhand stitches (figure 8) taken at the top. If machine stitches are used, the strap may be stitched by machine or by hand, using small back stitches (figure 8) that resemble machine stitches. When machine stitches are used keep them small so that they seem appropriate for dainty fabrics.

If the top of the slip is made of a double thickness of material, the shoulder strap is placed between the two layers. Remove the stitches from either side of the opening. When the strap is returned to its proper place, put it deep enough so that it will not be pulled out easily again. Sew along the original stitching line, extending the



**Replacing  
an adjustable strap**

**55. Replacing  
loose shoulder strap**

stitches beyond the opening on both sides. The stitching may be done by machine or by hand, using small back stitches on the right side.

*Broken shoulder strap.* A shoulder strap may become so frayed that it finally breaks. If the ends of the strap have been folded under for some distance, it may be possible to mend them. Measure the length of the original strap. Then decide if there is sufficient material in the ends that may be "let out" to compensate for the damaged area which must be removed. If there is, trim the frayed edges.

On a ribbon strap, fold one end under to the right side and the other end to the wrong side. Lap one end over the other end so that the raw edges are enclosed. Hem (figure 9) the folded edges in place with tiny stitches, and overhand (figure 8) the finished side edges together.

If the strap is made of a double fold of material, rip the machine stitches a short distance on one end. Fold in the raw ends. Place these folded edges over the other end of the strap so that the raw edges are covered. Hem (fig-

ure 9) the folded edges in place with tiny stitches. Then continue the stitching on the outer edges of the strap to replace the stitches that were removed and to strengthen this weak spot. Begin and end the stitching a few stitches beyond the ripped section.

After the strap has been mended, rip one end of the strap from the slip. Calculate the amount that must be let out to gain the necessary length. Refold the end and replace the strap as it was originally sewed. Repeat this process at the other end of the strap.

*Replacing a shoulder strap.* If it is impossible to mend a shoulder strap, it may be replaced. Shoulder straps are usually made of ribbon or of a double thickness of fabric.

Before purchasing new ribbon measure the length of the strap, allowing for the necessary underlap. Select a ribbon that is similar to the one you are removing in color, width, and quality. Fold the raw edges of the ribbon to the right side. Pin in position. Sew the strap to the slip, duplicating the original stitches.

If fabric straps are used, cut a strip of material the desired length and width. Remember to allow for the folded ends, and also remember that the strap should be twice the desired width, plus the seam allowance. Be sure to cut it on the straight of the goods. For very narrow straps, fold the raw edges to the wrong side of the material. Press. Fold strap in half lengthwise so that the creased edges are together. Press. Stitch close to the edge on both sides of the strap. Press.

To make a wide strap, fold the strip of material lengthwise with right sides together. Stitch a seam  $\frac{1}{4}$  inch from the raw edge. Press the stitching, but do not press the fold. Turn the straps inside out. Press. The finished edges may be stitched on the right side, if desired.

*To renew adjustable straps.* Although this type of strap may be purchased already assembled at the notion counter, there will be times when you can't find exactly what you need and so will have to make them. The new straps may be made of ribbon or fabric. Remove one strap,

leaving the other in place as a guide. This type of strap is usually made in two sections, one short and one long.

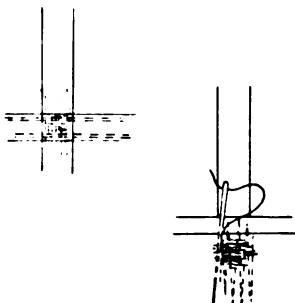
After the strap sections have been cut and made, place the short strap through the metal loop without a bar. Fasten this section to the slip, duplicating the original stitches. Then thread the longer section of the strap through the metal loop that has a center bar, then through the first metal loop and back to the other one. The end of the strap is placed over the bar, and the raw edges are turned under to form a tiny hem and stitched. The hem should be bulky enough to keep the strap from slipping through the holder.

*To reinforce straps.* When straps are subjected to great strain, the slip fabric usually wears out at the point of joining. The worn spot may be reinforced by hand or by machine. Use tiny running stitches (figure 7) to darn the area. If the place is very weak, reinforce it with a small piece of ribbon or a loop of the shoulder strap placed on the wrong side. Machine stitches may be used in the same way.

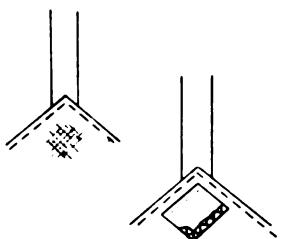
*Pulled-out shoulder strap.* In case you didn't reinforce the fabric at the point where the strap joins the slip, it may pull out, taking with it a piece of the material. This torn area should be replaced with a patch (figure 47) of matching material. It should be kept as dainty and attractive as possible, and still provide the necessary strength for attaching the strap. The patch may be cut diamond or triangular in shape. A decorative stitch such as Bermuda fagoting (figure 56) may be used to finish the mend.

*To shorten a strap.* It is usually best to make the adjustment on the back of the slip. Make a loop on the wrong side the desired depth. Do not cut off the loop because you may want to lengthen or mend the strap some time. Fasten the loop with machine stitches or small back stitches (figure 8).

*Frayed Edges.* Sometimes the upper and lower edges of a slip show signs of wear when the body of the slip re-



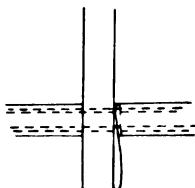
56. Reinforcing a worn strap  
and shoulder strap



Mending a pulled-out  
shoulder strap



Bermuda fagoting



Shortening a shoulder strap

mains wearable. Frayed bindings and laces may be removed and replaced with new. Frayed hems may be rejuvenated with a binding, a tiny rolled hem with a decorative finish, or a ruffle.

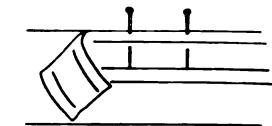
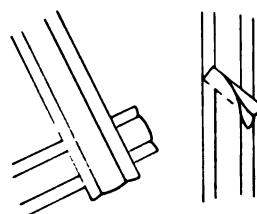
*To finish the edge with bias binding.* When an edge that is finished with a bias binding becomes frayed, rip off the old binding, being careful not to stretch or tear the material. You can purchase specially made bias binding, or you can cut it from fabric yourself. Instructions for making bias binding are given on page 30 and suggestions for applying it are found on page 31. The French fold method seems best for dainty fabrics when a very narrow finish is desired.

If you decide to use commercial binding, open the binding and pin it to the edge of the garment (figure 57) on the right side. The pins should be placed at right angles to the edge. Baste. Carefully join the ends of the bias on the lengthwise threads. Stitch directly on the creased line. Remove bastings. Turn bias to wrong side. Fold under the raw edge along the second creased line and bring the edge to meet the stitching. Pin and hem by hand (figure 9) along the stitched line. The stitches should not show on the right side. If you do not have a machine, use a tiny running stitch (figure 7) with an occasional back stitch instead of the machine stitches.

*In case the frayed edges follow a straight line,* the old binding may be covered with a ribbon. Fold the ribbon in half. Press. Place it over the edge. Pin and baste. Carefully miter the corners. Remove pins. Stitch.

Bias binding or ribbon may also be used to repair worn edges that have a plain tailored finish, in the manner suggested above. It is possible to use them on the right side of the garment as a facing or band.

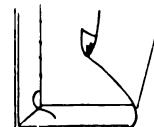
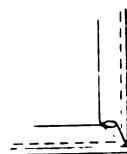
*To apply a band,* carefully fit it to the edge of the slip, mitering the corners. Turn under the raw edges the desired distance, baste, and press. Then pin to the garment. Baste. Remove pins and edge stitch. Remove bastings and press.



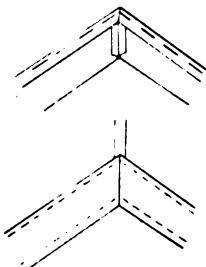
57. Applying  
commercial bias binding



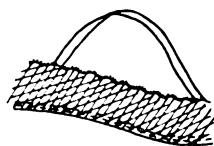
Covering a frayed edge



To miter a corner



58. To apply a fitted band

Covering worn edge  
with laceReplacing worn edge  
with lace

*Lace edging.* If you have decided to replace frayed lace with new, remove the old carefully, measure it, and then cut the new piece the same length. If it was originally stitched by machine, then this procedure may be repeated using an edge-stitcher attachment. However, lace on dainty garments is frequently applied by hand. When it is used along a finished edge, place the right side of the lace to the right side of the garment, keeping the finished edges together. Holding the lace toward you, ease it slightly between the thumb and first finger as you sew it to the edge with tiny overhand stitches (figure 8).

Lace may also be used to bring a fresh look to a tailored edge that is frayed. Baste the lace to the right side of the garment. Miter the corners. Stitch twice, once along the edge of the garment and then along the lower edge of the lace to keep it from rolling up.

A wider lace, usually about 3 to 4 inches in width, may be used to replace the worn edge when the straps have pulled out and the material under the arm is thin. Baste the lace to the fabric. Join the ends with a tiny plain seam at the side seam of the slip. Stitch the lace band twice along the lower edge. Trim fabric from the wrong side along the stitched line. Overcast (figure 8) the raw edges. Replace the straps by stitching them to the fabric along the stitched line and again at top of lace.

*To prevent a scalloped embroidered edge from splitting,* place a narrow net footing underneath the edge. Baste and stitch close to the scallops and again at the lower edge of the footing. Remove bastings.

*Decorative hem.* An attractive way to refinish a frayed lower edge is by using a tiny rolled hem with a scalloped design. The worn hem should be ripped out and the fabric cut along the raveled edge. If the material needs body, place a row of machine stitches close to the edge. Hold the cloth so that the wrong side is toward you and roll the fabric between the thumb and forefinger of the left hand, making a tiny rolled hem. Working from right to left on the wrong side, conceal the knot under the hem

and then make two stitches over the roll in the same place. Pull the threads up tightly. Slip the needle under the hem the desired distance, usually about  $\frac{1}{8}$  to  $\frac{3}{8}$  inch, and take two more stitches. The distance between the stitches depends on how large you wish the scallops to be. Be sure that the thread between the stitches is not pulled up. The edges will pucker if it is.

*Frayed and torn lace.* The type of mending you do on lace will depend on its kind and quality. Exquisite handmade laces require delicate, skillfully made repairs. Although it is possible for you to replace the worn section if you can obtain the proper thread, have a knowledge of lace stitches, and a great deal of patience, you will usually find it much more satisfactory to have the work done by an expert. However, for the ordinary machine-made laces which are generally used, you will be able to repair them yourself. Always use thread of matching weight.

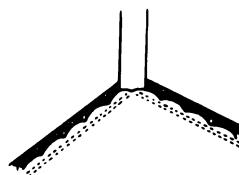
It is possible to mend a hole in lace by grafting in a new piece, if you are able to match it exactly. Baste the new section of lace to a stiff piece of paper with the right side up. Then place the torn lace over it, matching the design, thread for thread. Baste the parts together. Then overhand (figure 8) the over-lapping threads together, following a zig-zag course. When this process has been completed, hold the two pieces apart and clip away the extra lace, one thread at a time, using sharp-pointed scissors. Remove from paper and press.

If you are unable to obtain new lace to mend a hole, you can baste the worn area to a piece of net footing and then stitch by machine.

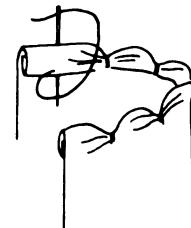
Small tears or worn spots may be repaired by stitching by machine back and forth over this section.

Frayed or broken edges of lace may be mended with short blanket stitches (figure 108).

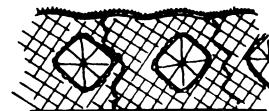
*Ripped seams.* Frequently threads break, allowing seams to rip open. On page 40 you will find information concerning the mending of a plain seam. However, a tiny French seam (figure 14) is often used on lingerie.



59. Using net footing  
to strengthen scalloped edge



Shell hem



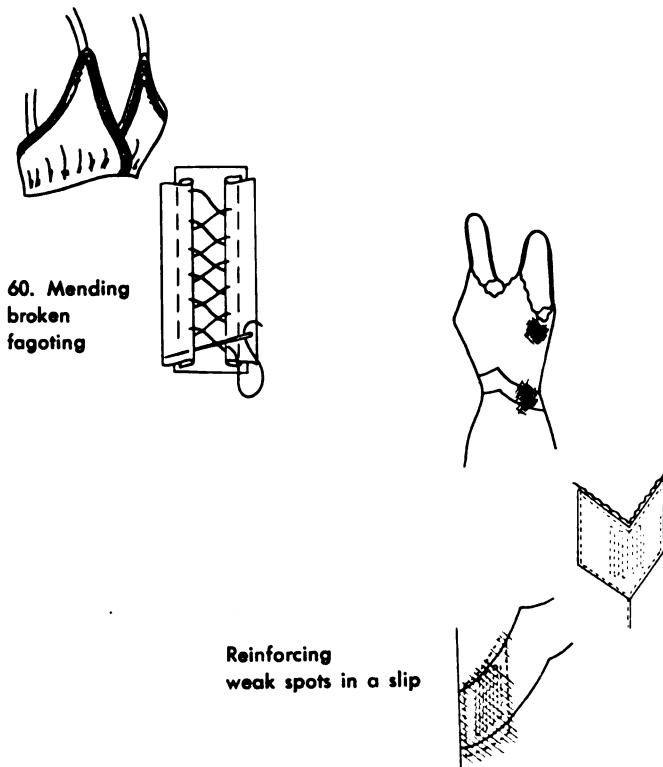
Mending a hole in lace

Usually this type of French seam is made by hand, using very small running stitches (figure 7). When a thread breaks, the row of stitches should be ripped back on either side of the damaged area so that the ends of the thread may be fastened. After this has been done, replace the running stitches, using matching thread and a fine needle. The stitches should overlap the original stitches for about  $\frac{1}{2}$  inch at both ends of the rip.

If a small rip appears in the row of stitches that form the edge of the French seam, it may be mended by using the slip-stitch (figure 10) to hold the folded edges together. However, if you have delayed mending it and the seam is ripped open for some distance, it will be better if you remove the second row of stitches so that you can repair the first row as suggested above. Of course these stitches must be replaced.

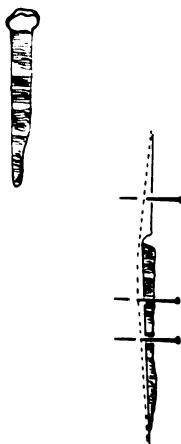
Sometimes the stitches break that are used to finish the raw edges of a seam on a knit fabric such as tricot. They may be mended by using a blanket stitch (figure 108).

*Broken fagoting.* When fagoting is used on a slip or gown, it usually wears out in various places before the fabric does. These breaks may be easily mended by re-fagoting the damaged stitches as soon as they appear. Remove several stitches from either end of the break and fasten the ends with two or three tiny stitches on the wrong side of the garment. Pick out any old fagoting threads that remain in the slip. Baste the edges that are to be reworked to a strip of strong paper. Be sure to keep the width between the finished edges even, and equal to the original space. Work with a heavy thread similar to the one already used. Buttonhole twist may be the best match. Sew from left to right. Bring the needle to the right side of the garment at the last stitch. Carry the needle diagonally across the opening to the opposite side and insert it about  $\frac{1}{4}$  inch below. It should pass through the edge of the fold from the wrong side to the right. Pull the thread through and then slip the needle under the thread as in figure 60, and insert it in the fabric on the



opposite side  $\frac{1}{4}$  inch further down. Repeat this process until the broken space has been repaired.

*Underarm repairs.* Slips seem to wear out most frequently under the arms. As soon as a worn spot is noticed, it should be reinforced with small stitches. On fine fabrics tiny running stitches should be used; on heavier materials, the darning may be done by machine. If the cloth seems quite thin or a break has already appeared, reinforce the area with a patch before the darning is done. Cut a shield-shaped or rectangular (figure 60) patch from material that is similar. If such fabric is not available use net or ribbon. Turn under the raw edges, and apply the patch to



by machine

61. Mending a run  
in a knitted fabric



by hand

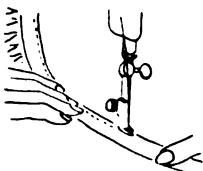
the wrong side. Hem (figure 9) or stitch in place. The upper edge of the patch will be finished like the top of the slip.

*Waistline weakness.* A slip may wear thin around the waistline from the constant rubbing of waistbands and belts. The affected portion may be reinforced with net and tiny darning stitches (figure 28). If a hole has appeared, apply a hemmed patch (figure 47) to the wrong side. The edges may be stitched if desired.

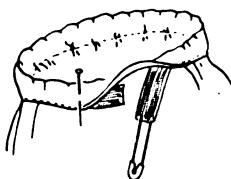
*Runs in knitted fabrics.* When a thread breaks in a knitted fabric a run appears. It may be repaired with a small crochet hook as suggested on page 42. When this method is used the mend is invisible.

If you do not wish to spend the time required to mend the run this way, you can do it with tiny overhand stitches (figure 8). Catch the dropped stitch, and then overhand the edges together. Working on the wrong side, extend the stitches beyond the end of the run. Of course you will use a fine matching thread and a fine needle.

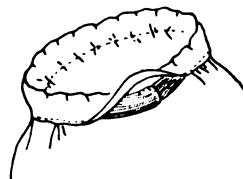
When you have a long crosswise tear in fine knitwear to mend, you can do it by machine. Pin the edges of the



62. Stitching  
a new elastic waistband  
in place



Replacing worn elastic in casing

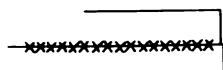
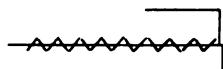


split together as for a plain seam (figure 61). Stitch twice along the edge, tapering the ends.

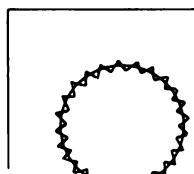
**Petticoats.** Although petticoats and slips share many of the same repair jobs, there are a few mends which you will find only on a petticoat. Some petticoats are made with an elastic waistband or with elastic inserted in a casing at the top of the petticoat. Eventually the elastic loses its elasticity and needs to be replaced.

*To renew an elastic waistband*, remove the elastic. Measure your waistline, and cut a piece of elastic the desired length, allowing  $\frac{1}{2}$  inch for the lap. If it originally appeared as a binding, pin the elastic to the wrong side of the petticoat so that slightly more than one-half the width extends beyond the edge. Distribute the fullness evenly. Stretch the elastic as you stitch close to the edge. Fold the elastic over the edge, pin and stitch on the right side. Sew the overlapping ends together firmly.

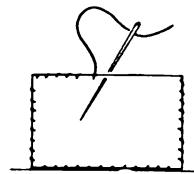
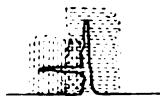
*To renew elastic in a casing*. Fold along the top of the petticoat until you find the place where the elastic is joined. Open the hem or facing at this point. Remove the elastic. Measure your waistline and cut a piece of elastic the desired length, allowing  $\frac{1}{2}$  inch for the overlapping of the ends. Run the elastic through the casing with a bodkin or safety pin. Sew the ends of the elastic together securely. This may be done by machine or with overhand stitches (figure 8).



63. Stitches used  
on elastic fabrics



Patching a hole  
in elastic material



Mending torn elastic

**Foundation Garments.** Since a foundation garment plays such an important part in helping you to maintain a smooth silhouette, it is especially necessary for you always to keep it in good condition. As soon as any section of it begins to lose its elasticity or shape, it should be replaced or mended. Although you should not wear a tight garment, you should wear one that gives a firm line to the figure.

*Sewing on elastic fabrics.* When sewing on this type of material, the stitches should have a certain amount of "give." The catch stitch (figure 10) and double cross stitch (figure 63) will be good hand stitches to use, and the zig-zag stitch when machine stitches are needed. Care must be taken not to split the elastic thread. Try to sew over and over around the thread instead of running the needle through it, whenever it is possible. Always use a cotton thread that will not cut the rubber. Sometimes an embroidery thread is better than regular sewing thread.

*Pulled-out threads.* Threads of a lace or patterned latex girdle frequently pull out along the seam line. The end of each loose thread should be wrapped with a cotton thread to prevent further fraying. Fasten the sewing cotton to the elastic thread. Return the elastic thread to its original position by weaving it in and out. Take several overhand stitches (figure 8) to hold it in place at the edge of the fabric. If the damaged seam appears weak, it may be reinforced with a piece of tape or satin ribbon placed on the wrong side.

*Small hole in lace lastex.* If there are any loose ends of threads, they may be fixed as suggested above. The hole itself may be darned loosely with matching cotton threads. It is also possible to use elastic thread for this purpose. Sometimes a blanket stitch may be placed around the edge of the hole and the opening filled with more blanket stitches (figure 108).

*Hole in elastic fabric.* A patch of the same material may be used to repair this type of hole. Cut a round patch about 1 inch larger than the diameter of the hole. Trim the

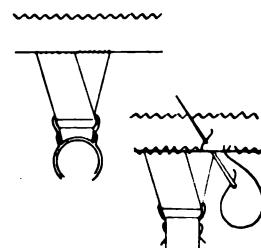
ragged edges of the hole to make it round. Place the patch under the hole. Be sure that the patching piece stretches in the same directions as the elastic material in the garment. Sew the edge of the hole to the patch with a zig-zag or catch stitch (figure 63). Use small stitches and a strong thread—mercerized cotton, nylon or buttonhole twist. Turn the garment to the wrong side and sew the patch to the garment with the same type of stitch that you used on the right side.

*Torn elastic.* Sometimes elastic splits along the edge. When this occurs the tear may be mended with small running stitches as you would mend a straight or three-corner tear (figure 39). The area may be reinforced with a piece of ribbon or fabric hemmed to the wrong side.

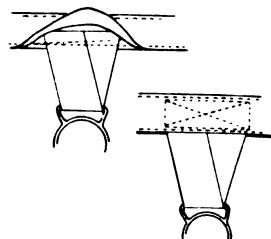
*Elastic inserts.* Certain types of foundation garments have elastic panels or inserts which in time lose their elasticity. When this happens they should be removed and new pieces of elastic used to replace them. To sew two pieces of material together, fold the raw edge of the upper piece to the wrong side, and the raw edge of the underside to the right side. Then place the two pieces together so that the raw edges are covered. Sew them together using a zig-zag stitch. This can be done by hand as well as by machine. If it is done by hand, use a double cross stitch, keeping the stitches small and close together so the joining is firm and secure.

*To strengthen garter joining.* Garters are usually sewed between two thicknesses of material. When the stitches begin to break along the seam line, replace them with small hemming stitches (figure 9) on the right side and small zig-zag stitches on the wrong side.

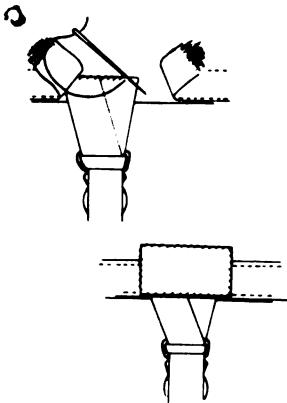
*To replace a garter.* Old garters should be ripped off by opening the seam line at the lower edge of the garment. Slip the new garter in place. It may be sewed with two rows of machine stitches or hemmed (figure 9) in place. Then sew the facing in position with small zig-zag stitches or ordinary machine stitches as in figure 64. Do not use too small a stitch.



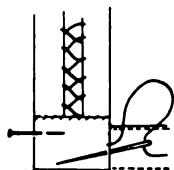
64. To replace broken stitches



To replace a garter



To mend a torn facing



65. Reinforcing lower end of seam

If the facing is torn, darn the ragged edges together and then reinforce the worn place with a piece of ribbon or firm fabric hemmed (figure 64) to the wrong side of the garment.

*To replace the elastic in an adjustable garter.* Remove the garter from the garment by ripping seam line. Free elastic from metal holders, observing exactly how it must be replaced. Insert elastic and sew garter to garment as directed above.

*To shorten a garter.* Try on garment, and adjust garter so you will know how much to remove. Mark. Remove girdle. Rip off garter. Cut away excess elastic. Replace garter as directed above.

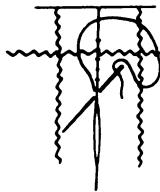
*Break in elastic.* Sometimes the constant strain of the metal part of garter against the elastic causes it to wear along the fold. If lightweight elastic has been used, it may be possible to turn the elastic inside out and use a few overhand stitches (figure 8) to repair the damage. However, care should be taken that the mending does not leave a ridge which will irritate the skin when it rubs against it. In case it does, the garter elastic should be replaced as suggested on page 93.

*Broken seams.* Some times fagoting is used to hold various sections of a foundation garment together. When these stitches break they may be replaced with fagoting stitches (figure 60) using heavy mercerized thread. If the stitches at the lower end of the seam need reinforcing, put a piece of ribbon or strong material on the wrong side and hem (figure 9) it in place.

If stitches break in an ordinary seam, the split may be mended on the wrong side by placing a short stitch over the folded edges as shown in figure 65.

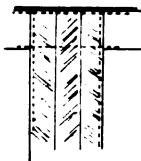
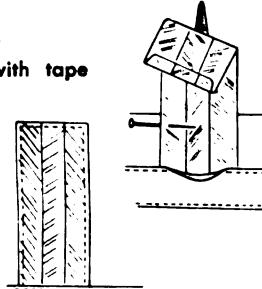
When a seam is subjected to considerable strain, it may be reinforced by stitching a piece of twill tape to the wrong side. The ends are turned under.

*Patching a hole.* When a hole appears in a cloth foundation garment, it should be patched. Using matching fabric, cut a patch two inches longer and wider than the hole.

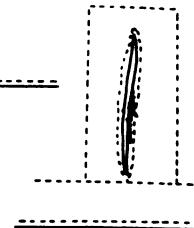


Replacing  
broken stitches

Mending a split  
in the fabric with tape



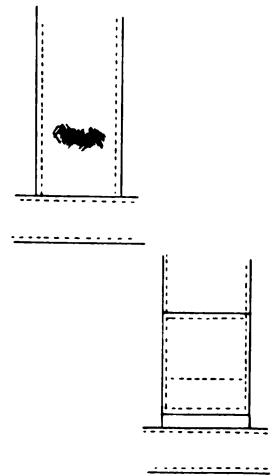
Tape used  
to reinforce strained seam



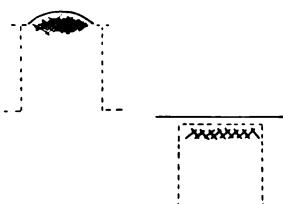
Place the patch over the hole on the wrong side so that the inside of the garment will be as smooth as possible. Follow the directions for making a hemmed patch on page 72.

*Mending a tear.* When the fabric splits, place a piece of twill tape under it. Draw the edges of the tear together and baste. Stitch around the outer edges on the wrong side. Then turn garment to the right side and stitch around tear, close to the edge. Trim the frayed edges. If the tear is near the edge of the foundation garment, be sure to place the tape under the binding before stitching.

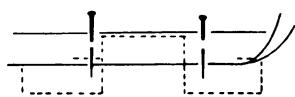
*Boning tear.* Sometimes a tear in a foundation garment is caused by a stay or bone breaking through the fabric. When this occurs on the wrong side, the damaged section may be covered with a new tape which is slightly wider than the original one. Put several rows of stitching along the lower edge so that the stay will be held in place. If the tear is on the right side, sew the split together with small stitches. Pin twill tape over the edge of the garment and stitch in place. Hem (figure 66) the tape to the garment at the points where it crosses the stays.



66. Mending a tear  
caused by lower end of stay



**Replacing shoulder straps.** There is a special type of grosgrain ribbon that is backed with a soft velvety material which is excellent for shoulder straps on an all-in-one foundation garment. The old straps are removed. The ribbon is cut the proper length for the new straps. Fold the raw edges to the right side of the ribbon. Sew the straps to the foundation garment, duplicating the original stitches.



(66.) Mending a tear  
at upper end of stay with tape

**Brassieres.** *To mend closing.* Because of the constant strain placed upon a brassiere closing, the first signs of wear usually appear at this point. Loose hooks and eyes may be secured as directed on page 39.

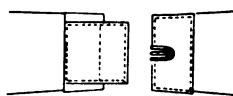
If the fabric which covers the hook and eye on the back of the brassiere is worn, cover the torn material with ribbon. On the hook side, stitch around three sides as in figure 67 and overhand (figure 8) the edges of the fourth side together over the hook. On the eye side, trim away the frayed portion and overcast the edges together. Then cut a piece of ribbon which is slightly more than twice the length of the original guard, and the same width as the end of the closing. Fold it in half. Turn under the raw edges, and then stitch around them. Baste this in place and then stitch, working slowly and carefully so that you will not break your machine needle.

*To replace elastic,* rip out stitching which holds elastic in place. Cut a piece of elastic the desired length. Insert the ends into the bra seams. Replace original stitching.

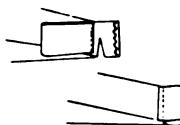
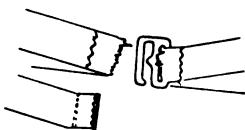
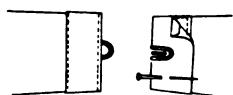
*To mend torn elastic* as in figure 67. In case the elastic is only slightly torn on the loop end, stitch along the folded edge to form a new loop. But if it is badly worn, it should be replaced. Use a piece of twill tape  $1\frac{1}{2}$  inches long. Fold it in half and stitch it to the elastic. Trim away worn elastic. Fold tape over end and stitch it in place.

If the elastic on the hook side is torn, cut the elastic a short distance from the hook. Cut a piece of tape the required length. Stitch the tape to the elastic, making a

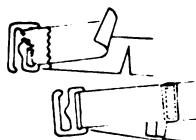
flat fell seam (figure 14). Then place the tape through the hook and pin the second end in the same way. Stitch twice across the tape near the hook.



**67. Mending worn fabric  
that covers hook and eye**

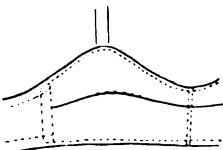


**Replacing worn elastic with a tape loop**

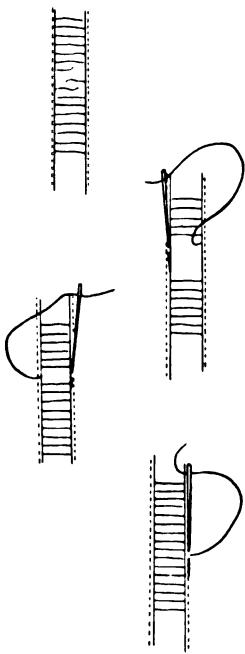


**Replacing elastic  
at hook end of closing**

*To mend seams.* When the seam splits over the bra cup turn the frayed edge under and sew it to the under section, using small hemming stitches. Taper the ends of the fold. If the area still seems weak, place a piece of net under it. Use a small blanket or feather stitch (figure 108) to hold the two layers of material together.



68. Mending seam over the bra cup



Mending bar fagoting

Sometimes bar fagoting is used to hold two sections of a bra together. When the threads break, they may be replaced quite easily. Remove the loose stitches. Then using matching thread, bring the needle to the right side of the bra. Begin your work two or three stitches beyond the opening. Take the first stitch by crossing to the opposite side, inserting the needle and bringing it out ready for the second stitch. Cross over and put the needle in the material again. Continue in this way until all of the bars have been replaced. Fasten the thread with a back stitch on the wrong side.

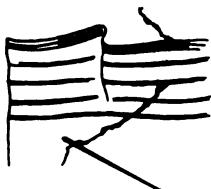
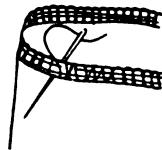
*To mend torn fabric over tabs which are used to hold long brassieres to a girdle, place a small patch over the worn material. Stitch around the edges.*

**Panties.** *To mend broken stitches along elastic edges.* When this occurs along the leg edge, overcast (figure 8) the elastic to the material. To give added strength, repeat the process from the opposite direction, producing a cross stitch. This same procedure may be followed if the elastic has pulled out and needs to be restored to its original position.

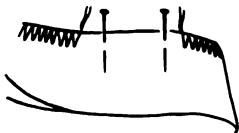
If the stitches have pulled out along the waist edge, pin the elastic to the fabric, stretching it so that it fits the material. It may be stitched by machine, keeping the fabric stretched.

*To mend broken elastic threads.* Sometimes elastic threads that are found in the top of knitted wool panties pull out along the seam line. They may be restored to their original position by replacing each thread through a large-eyed needle and weaving it back into position. Begin at the lower edge. Use the eye end of the needle instead of the point for this process. When the thread is in position, pull it to the wrong side. Remove needle. Then, using a smaller needle and thread, fasten the elastic thread to the seam. Do not cut off the thread. It can be used to secure the other elastic threads.

69. Replacing broken stitches along elastic edges



Weaving dangling elastic threads into place



Mending broken stitches in ripped leg band

**Ripped leg band.** When the stitches break that hold a leg band in place, pin the band in position and stitch along the edge.

**Hole in knitwear.** Use a round stockinette patch (figure 49) to mend holes in knitted fabrics. You will find it an excellent way to mend children's panties and shorts.

When the crotch of the panties becomes worn, cut a patch to fit the panel, allowing for seam allowances. Turn under the raw edges. Pin in place and stitch along old seam lines. The patch may be cut from an old knitted undergarment.

**Nightgowns.** Many of the tears, holes, and worn spots that develop in nightgowns may be repaired as they are in slips. Review the various solutions that are given for

mending seams (page 40), hems (page 40), shoulder straps (page 81), laces (page 87), and edgings (page 84). However, there are a few repairs that should be mentioned here.

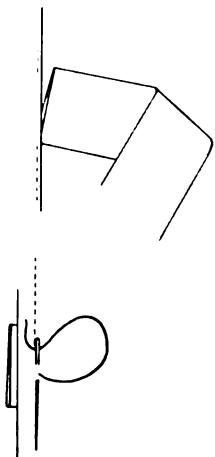
*To restore pulled-out tie ends*, open the side seam. Clip threads close to the fabric. Trim the frayed edges of the tie and stitch across the ends in the side seams and pin in place. Restitch the side seam, extending the stitching about  $\frac{1}{2}$  inch on both sides of the opening. Small back stitches (figure 8) may be used in place of machine stitches.

*A hole in an outing flannel nightgown* may be mended with a flannel patch (figure 49).

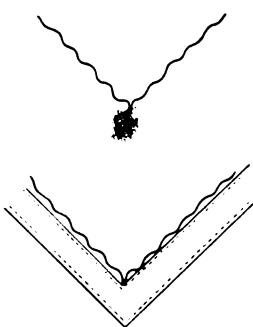
*Torn V-neckline*. When a gown does not fit the figure properly, it has a tendency to slip off the shoulders. This causes a strain to be placed on the neckline edge. If the neckline is V-shaped, it may split at the point. Cut a piece of reinforcing fabric which will extend for some distance on either side of the point and which will cover the worn part. Matching material or net may be used. Place it on the wrong side of the gown. Use tiny running stitches (figure 7) to hold it in place. Darn the tear (figure 70), taking the stitches through the two thicknesses of material.

**Pajamas.** Suggestions for mending pajamas are given on page 140.

**Children's Sleepers.** The feet on children's sleepers seem to be the spots that need most attention. For small holes, a lapped patch (figure 48) offers a strong repair. Sometimes, when there is a hole in the heel a round or oval fitted patch may be used. Trim the hole so that it is round or oval. Then cut a piece of matching fabric to



70. Replacing  
pulled-out tie ends

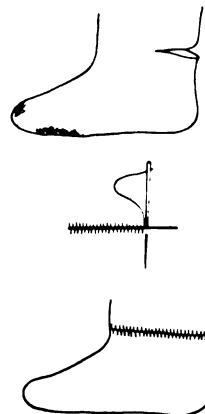


Mending  
a torn V-neckline

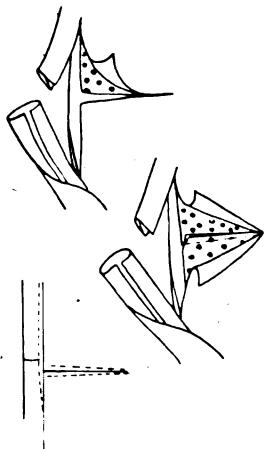
fit it exactly. Baste the patch to paper. Then slip the patch in place and sew it to the garment with the baseball stitch (figure 71) placed close together. Remove basting and paper. This type of seam can also be used if you decide to replace the worn feet with new ones.

**Quilted Robes.** Sometimes stitches break in the quilted portion of a robe. When this happens, clip the loose threads close to the fabric and restitch, following the original quilting line. Stitch beyond the broken stitches at both ends, carefully tying the ends of the thread. If you do not have a machine, use small running stitches (figure 7).

**Torn seam.** The seams in a quilted robe are usually bound with bias binding. If there is considerable strain on a certain portion of the seam, the stitches may break. This creates a weak spot which may eventually result in a tear. If this occurs, rip open the side seam and any quilting lines which will be involved. Mend the right side first, by bringing the edges together to make a narrow plain seam (figure 13). Taper the end carefully so that the seam has the appearance of a dart. Open the seam and place wrong side of quilting fabric over it. Turn under one edge and lap it over the raw edge. Use small slip stitches placed close together to hold it in place. Then restitch seam and quilting lines. Replace bias binding (figure 71).



71. Replacing worn feet  
on children's sleepers  
using the baseball stitch



Mending a tear  
in a quilted robe

## CHAPTER IX

# *Mending Women's and Children's Clothing*

After a garment has been worn for some time you begin to notice signs of slight deterioration—seams begin to pull out, edges fray, fabrics wear thin. Unless steps are taken immediately to temper the natural wearing process, the garment will be in such a state of dilapidation that it cannot be restored by any simple means. Naturally this is a situation to avoid. The longer you can keep an article of apparel in smart, wearable condition the greater and more satisfying your wardrobe and that of your family's will be.

**Dresses and Blouses. Seams.** Some suggestions for repairing a ripped seam are given on page 40. Very often the stitches break because the material has more "give" than the stitches. When you restitch the seam, be sure to adjust the tension correctly.

**Pulled seams.** When the fabric begins to separate along the seam line the garment is too tight. Usually this situation cannot be remedied by making a deeper seam. Instead, turn the article to the wrong side. Stitch a seam slightly narrower, tapering the ends. Remove original machine stitches. Press seam open. Then turn the garment to the right side. With thread raveled from the garment, sew the frayed part to the seam allowance with small, uneven basting stitches (figure 7).

This type of seam may also be finished by edge-stitching the seam on the right side. When this is done for the entire

length of the seam, it seems as if it is part of the original construction plan.

It is also possible to let out a pulled seam and then cover it with a band of material, ribbon, or braid to give a decorative touch to the right side of the garment.

If you have extra material, small insets may be used to ease the strain. Strips of fabric may be inserted into a seam, giving it the appearance of a slot seam (figure 72). Insertions of lace and embroidery can frequently be used.

If the seam is let out so much that it becomes very narrow, bind the edge with seam binding. This will prevent it from pulling out.

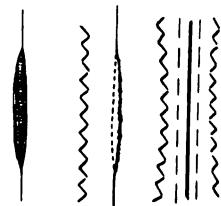
Perhaps you are finding that some of the synthetic fabrics seem to pull out easily along seam lines when subjected to the slightest strain, leaving a frayed edge. Usually this is due to a seam allowance which is too narrow. If it appears on a tailored dress or blouse with outside-stitched seams, restitch the seam. Then place a piece of narrow tape under the seam on the wrong side, and stitch along both sides of the seam line on the right side of the garment.

If the pulled-out seam occurs along a sleeve band, the band should be removed and a row of machine stitches placed along the frayed edge to keep it from raveling further. Then the band can be replaced.

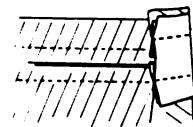
*Ripped pleats.* Sometimes the stitching at the end of a stitched pleat pulls out. When this happens, clip the dangling threads close to the fabric and restitch. This should be done so carefully that there is no visible demarcation between the old and the new. Suggestions on page 30 may help you with this task.

In case there is a great deal of strain at this point and the material seems weak, rip out the stitching for a short distance. Pin a piece of seam binding to the underside along the pulled edge. Baste. Remove pins. Then turn the garment to the right side and restitch the pleat.

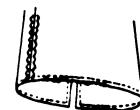
*Uneven hems.* Probably there is nothing that detracts more from the personal appearance of a woman than a sagging hemline. It gives such a careless, ungraceful look



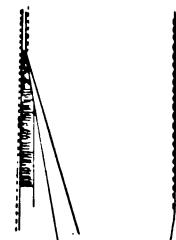
72. Restitching a strained seam



Reinforcing a pulled seam  
with tape so that it  
resembles a slot seam



Stitching the lower edge  
of a frayed sleeve



Mending a ripped pleat

to the figure. You should make a concerted effort to eliminate drooping hemlines from your wardrobe. On page 47 you will find ways of preventing this disturbing condition.

**Underarm weakness.** When a blouse, shirt, or dress begins to wear under the arm, the area can be strengthened with a shield-shaped reinforcement. Cut the pieces, of light weight material, to fit the underarm section. Carefully follow the straight of the goods. Allow for the necessary seam allowances. The sleeve section and waist section are made separately by using a plain seam (figure 13) to join the two parts. Turn under the outer edges and baste. Then stitch sections into the underarm seam. Using small slip-stitches (figure 10), sew the shield to the garment.

In case the garment is badly worn or stained under the arm, a small shield-shaped patch of matching fabric may be set into the waist. Rip the underarm and side seams. Cut away the damaged material, leaving a shield-shaped opening. Cut a patch, allowing for a double seam allowance along the curved edge that is to be sewed to the waist, in order to compensate for the seam allowance that will be removed from the blouse. The patch is usually less noticeable in the garment if it is cut in two parts so that it can be joined with a side underarm seam. However, it is possible to make it in one piece as in figure 95. Carefully follow the grain line as you cut the patch.

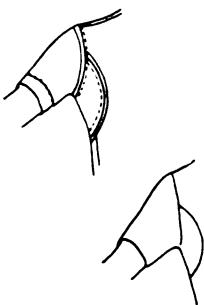
After the patch sections have been joined with a plain seam (figure 13), pin the patch to the garment with right sides together. A plain seam is used for this joining. After the seam has been pressed, stitch the sleeve and waist together with a plain seam. Press. Remove bastings. Finish raw edges in an appropriate manner (figure 13).

If the sleeve needs to be mended as well as the waist, a similar shield-shaped patch may be used.

Sometimes the fabric under the arm is so damaged that a panel patch must be inserted if the garment is to be worn. Open the side, armhole, and waistline seams the re-



73. A shield-shaped reinforcement for underarm weakness



Patching  
a badly worn blouse

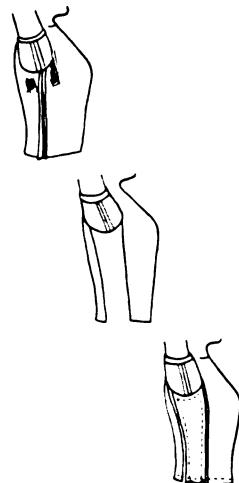
quired distance. Remove a section of the blouse from sleeve to waistline. Using this as a pattern, cut a patch of matching material. Follow the grain lines carefully. Remember to allow for a double seam allowance on the edges to be stitched to the blouse. Stitch these seams first using a plain seam. Then join the blouse to the sleeve and skirt, if you are working on a dress, with plain seams.

*Worn elbows.* As soon as a garment begins to wear thin at the elbows, the area should be strengthened immediately. Sometimes a few running stitches (figure 7) made with matching thread will afford sufficient reinforcement. At others, a piece of matching or similar fabric should be placed under the thin spot before the darning is done. Always keep the rows of stitches parallel with the lengthwise and crosswise threads.

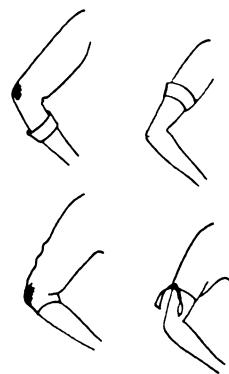
When the elbow of a long-sleeved wool dress begins to wear thin, the spot should be reinforced with a light weight fabric that has some "give" such as chiffon, georgette, net, or a piece of sheer stocking. Cut it on the bias for extra elasticity. Place the reinforcement over the worn spot on the wrong side. Baste. Turn garment to right side and darn. Use threads raveled from seam or hem. Some people find human hair an excellent thread for darning on woolens.

If the elbow is badly worn, the sleeve may be cut off above the elbow and the lower edge finished with a hem, band, or cuff. On knit dresses, the wristlet may be moved up to finish the short sleeve. Stretch the edges as the wristlet is sewed in place so that the stitching will not break when the garment is put on.

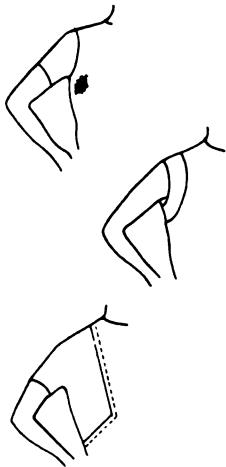
*Ragged holes.* In Chapter 7, many suggestions are given for mending holes in dresses and blouses. On clothes that are frequently washed such as housedresses, play and work clothes made of denim and seersucker, a hemmed or lapped patch is most suitable. An inset patch is appropriate to use on silks, rayons, and light wools. On loosely woven wool or rough-textured fabric, an invisible patch may be employed with excellent results. A darned-in



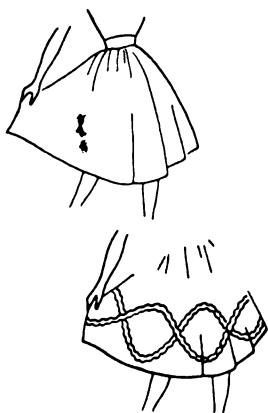
74. Inserting a panel patch in a blouse



Changing design of sleeve to remove worn area



75. Rejuvenating a worn blouse



Covering a hole with decorative bands

patch will be best for pile fabrics such as velvet and corduroy where there is no strain; otherwise use an inset patch which has been stitched.

If a patch doesn't seem to be the answer to the problem, cover the hole so that the damage is camouflaged in such a way as to add a decorative note to the garment. This method may be used to cover stains and worn spots. Place a band around an armhole. Use it as a panel on a shirt or blouse or as a finish for a sleeve. Press bright colored tape in a gay design on a skirt to hide a multitude of tiny holes or stains. Motifs made of braid or bias binding may provide the correct touch. Embroidered monograms or medallions, sometimes beaded, provide an interesting effect. There is no end to these disguises. It just depends on how creative your imagination is.

Often a heavy pin leaves a jagged hole if it is pinned frequently to a garment. If you know exactly where you always want the pin to be placed, work eyelets (figure 76) at this point. The prong of the pin may be put through them, thus protecting the fabric.

A small hole may appear in a rayon fabric because the material was not handled carefully when wet. Sometimes the destroyed threads may be replaced by darning the hole using a thread ravelled from the side seam and a very fine needle. It is also possible to cover the hole with a decorative motif made of satin stitches (figure 108). When this method is employed, the motif must be repeated so it seems part of the original design.

*Damaged fasteners.* Buttons, snaps, hooks and eyes should be sewed securely to the garment as soon as they become loose. Suggestions as to how this can be done are listed on pages 37, 38, and 39.

When thread buttonholes begin to fray at the edges, they should be reworked using a blanket (figure 108) or buttonhole stitch (figure 97). Sometimes this may be done directly over the old stitches.

However, if some of the stitches are broken, remove them before beginning to work. Then using a buttonhole

stitch, replace these stitches. Carefully join the stitches so that a smooth, firm line results. Figure 97 shows you how a buttonhole is made.

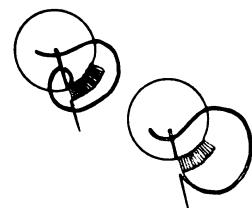
When a buttonhole splits at the end, the frayed edges may be drawn together by darning by machine or by hand. If the machine stitches are going to appear too obvious, then use tiny running stitches (figure 7). Begin about  $\frac{1}{4}$  inch beyond the tear and work to the end of the buttonhole.

If the buttonhole is so badly frayed that it can not be successfully reworked, camouflage the worn opening with tape. Cut two pieces of tape the required length of the buttonhole plus  $\frac{1}{4}$  inch. Turn under the ends of the tape. Then fold each piece in half lengthwise. Place the tape over the edges of the buttonhole so that it has the appearance of binding. Bring the folded edges together evenly. Baste. Stitch around the outer edges. Remove bastings. Turn to wrong side and overhand (figure 8) corners together.

Worn buttonholes may also be hidden with decorative patches, braid, embroidery, or fabric bands. Figure 76 shows you some ways that this might be done. Of course new buttonholes will need to be worked to replace those covered up.

*Ripped thread loops.* When thread loops begin to rip out, clip old threads, marking carefully the place for the new loops. Using buttonhole twist or firm cotton or linen thread, bring needle through folded edge at one marked point. Take a stitch the desired length, leaving a loop. Repeat stitch until there are four strands. Take a back stitch at end of loops and then hold them together with blanket stitches (figure 108) placed close together. Fasten the thread on the wrong side with two or three tiny back stitches.

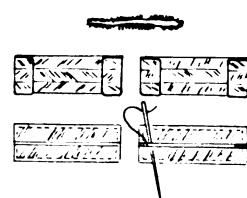
*Frayed fabric loop.* Before the old loop may be removed, the facing should be ripped from the garment. Then take off loops, marking position for new loops. Keep an old loop which you can use as a gauge in meas-



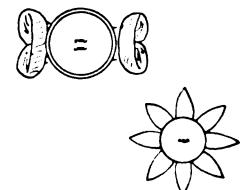
76. Two methods  
for making an eyelet



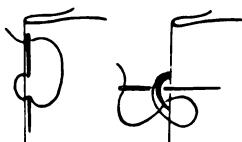
Darning  
a split buttonhole



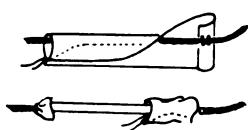
Camouflaging a worn  
buttonhole with tape



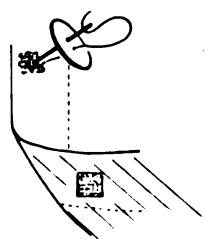
Decorative repairs  
for a buttonhole



77. Thread loop



Fabric loop



Reinforcing the area under a button



Belt loop

uring the new loops. Cut a strip of bias (figure 18)  $\frac{3}{4}$  inch wide. Place it over cord with right sides together. Stitch along the cord using a cording foot. Fasten the fabric securely to the cord at one end. Trim the material close to the stitching. Pull loose end of cord so that the tubing is pulled to the right side. Clip threads so that cord can be removed completely. Cut the tubing into small pieces the correct length. Form loops. Pin and baste in marked position. Remove pins. Stitch. Remove bastings. Replace facing. It may be stitched by machine or slip-stitched by hand (figure 10).

*Strain on button.* If there is considerable strain on a button, reinforce the underside of the material with a piece of tape or seam binding. On heavy fabrics, sew a tiny stay button on the wrong side directly under the button.

In case you didn't strengthen the area under the button and the strain continues, the button may be pulled off the fabric taking with it a piece of the garment. When this occurs, place a small patch under the button. A hemmed patch (figure 47) may be used on cottons, and an inset patch (figure 50) on wool, silk, and synthetics.

*Loose belt loop.* When a thread belt loop begins to dangle, clip it from the garment after marking its position. Using a double thread and knot, bring the needle to the right side at the lower marked point. Take a small stitch at this spot. Start to make another but do not pull the thread through to complete the stitch. Instead, leave a loop. Using your thumb and forefinger make a chain stitch cord. Pull each stitch tight as you draw the new loop through the preceding one. Put the needle through the last loop and pull the thread tight. Then insert the needle in the seam at the upper marked point and draw thread to wrong side. Fasten with several back stitches.

*Broken zipper.* When the teeth of a slide fastener fail to operate correctly, it can be replaced. If it is in the side seam of dress, blouse, or skirt, it can be inserted as sug-

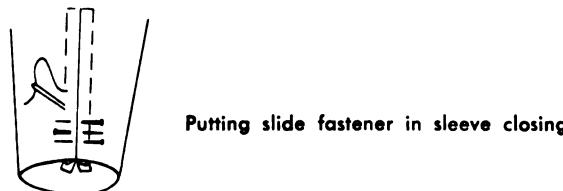
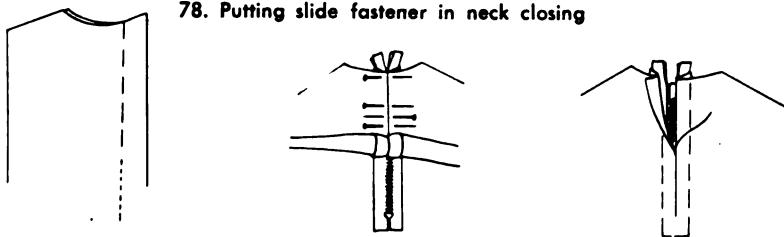
gested on page 55. Remove the old fastener and baste the side seam closing together. Then proceed according to directions.

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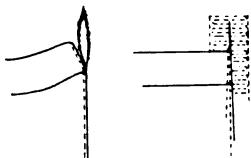
If the broken zipper is in a neck or sleeve closing, remove the zipper and baste the seam together. Press. Place the center of the zipper exactly under the basted seam, and the top of the pull  $\frac{1}{2}$  inch from the edge of the fabric. Pin and baste in place. Remove pins. Stitch around the zipper teeth. Remove bastings. Trim the edge of the tape even with neck or sleeve edge. Conceal ends in neck or sleeve finish, or turn them under and hem (figure 9) in place.

*Torn patch pocket.* Sometimes the fabric tears at the corner of a patch pocket. When this happens the material should be reinforced as well as mended. Place a piece of matching fabric or tape under the tear. Darn the edges of the tear together using tiny running stitches. Be sure that you go through the reinforcing cloth. Use matching thread and a fine needle. Restitch the pocket.

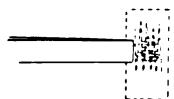
78. Putting slide fastener in neck closing



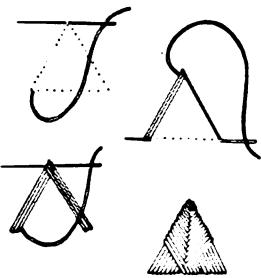
Putting slide fastener in sleeve closing



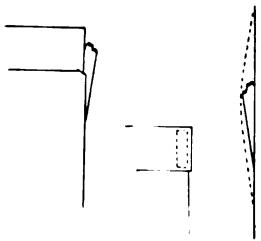
79. Mending a torn patch pocket



Mending a torn welt pocket



Making an arrowhead



Mending a torn standing pocket

**Torn welt pocket.** The fabric frequently pulls out the end of the welt. Reinforce the corner with a piece of fabric on the underside. Then, working on the right side, darn the frayed threads with tiny running stitches (figure 7).

An arrow head may be worked over the mended area if it seems appropriate. Draw an equilateral triangle at the end of the pocket. Using buttonhole twist or other heavy thread, embroider the triangle as in figure 79.

**Torn standing pocket.** This type of pocket which is frequently found on tailored dresses and uniforms tears at the corner. Rip out stitching. Turn to wrong side. Make a very narrow seam that catches in the torn section. Be sure to taper the ends. Hold the standing part of the pocket away so that it will not be caught into the seam. Then stitch the stand back into position. Press. Usually any puckers will be eliminated by pressing. If you think the torn area needs further reinforcing, place a piece of tape or matching fabric under the corner and catch it in the stitching.

**Belts.** The constant buckling of a belt causes the material to become worn at this point. Edges and eyelets fray. Fabrics wear thin or crack. Although the natural tendency is to discard a belt when it looks shabby, it is possible to recondition it so that it looks quite new.

**Frayed eyelets.** When the edges become ragged, they may be reworked using a buttonhole stitch (figure 97).

Raveled edges may be bound with ribbon or strips of bias binding (figure 19). When you use this treatment you may decide to dispense with the buckle and instead employ an ingenious arrangement of loops and buttons to form the closing.

**Worn buckles** may be removed and recovered. Place the buckle on the wrong side of the piece of fabric you are going to use for the covering. Trace around the outside and inside edges. Cut two pieces, allowing  $\frac{1}{4}$  inch on each edge for the overlap. Clip inside edges at corner. Lap edges over buckle and catch-stitch in place. Fold un-

der raw edges of second piece and place over buckle. Whip (figure 80) the edges together.

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*Worn belt fabric* may be covered with ribbon, braid, and bias tape. Perhaps a strip of plaid taffeta ribbon applied to the front of the belt will add just the right touch. Or the worn ends may be cut off and replaced by a buckle section cut from an old leather belt.

*To shorten a buckle belt*, remove the buckle. Take waist measure. Measure belt from middle hole to buckle end. Mark. Cut off the excess belt fabric, allowing enough extra length to hold the buckle. Determine where the prong or tongue of the buckle should go, and make two holes  $\frac{1}{2}$  inch apart. Cut an opening between these holes. Put tongue of buckle through slot. Fold belt end under and stitch.

*To lengthen a buckle belt*. If only a small amount of material needs to be added it may be done at the buckle end, provided that the overlap will cover it when the belt is closed. Remove the buckle. Top stitch the new section to the belt and then replace the buckle as suggested above. In case such an alteration is not possible, insets of fabric may be used in a decorative way. Or the buckle may be eliminated and buttonholes (figure 80) worked in the ends so that the belt may be tied with the ribbon or a strip of fabric. Instead of buttonholes, frogs of braid or fabric may be used.

*Loose belt lining*. Sometimes the lining of a leather belt is glued in place. When the edges separate, use a mending adhesive. Follow directions carefully.

*To replace a worn belt lining*, use grosgrain ribbon. Remove the old lining and use it as a pattern for the new. The manner in which the new lining is applied will depend on the original construction.

**Coats and Jackets.** *Worn lining*. The lining of a coat frequently wears thin at the back of the neck, under the arms, and at the lower edge of the sleeves. Instead of relining the coat, camouflage the damaged spots by cover-

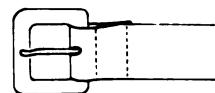
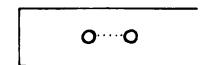
80. A belt with bound edges



80. A belt with bound edges



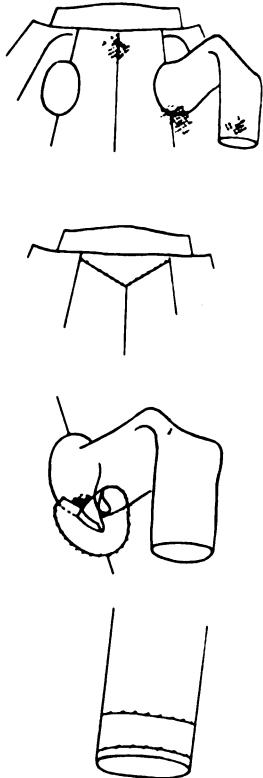
Covering a worn buckle



Shortening a belt



Lengthening a belt



81. Rejuvenating  
a worn coat lining

ing them with fabric. A yoke may be used at the back of the neck, shield-shaped patches under the arm, and a band at the bottom of the sleeve.

Cut a yoke pattern, shaping it to fit the neckline and shoulders of the coat. Then cut this from matching or similar fabric, being very careful to follow the grain line, and allowing for seam allowances. Turn under the raw edges of the yoke. Baste and press. Pin yoke in position and baste. Remove pins. Be sure that it lies perfectly smooth. Use tiny hemming stitches to sew the yoke in place. If you want to, you can open the collar seam, insert the yoke and then resew the collar.

To repair a worn or stained underarm section, cut shield-shaped pieces from matching or similar material. You can use a shield of the correct size as a pattern. The shields can be made double for extra protection. Use a plain seam (figure 13) to sew the two sections of the shield together, and then join the two pieces together with a plain seam, leaving a small opening through which you can turn the fabric. Turn the shield right side out. Baste around the edges, keeping the stitching directly on the fold. Press. Remove bastings. Overhand (figure 8) closing. Pin shield in place and apply to coat with tiny hemming stitches (figure 9). Remove pins.

The band for the lower edge of a sleeve may be cut of bias (figure 18) the required width and length. The edges should be turned under and pressed before sewing it to the lining with tiny hemming stitches (figure 9).

*Relining a coat.* When the worn spots in the lining can no longer be disguised, the coat should be relined. However, don't wait too long to do this. If you do, you won't be able to use the old lining as a pattern.

Linings are usually made of rayon, silk, or cotton. Allow twice the length of coat and sleeve plus about 12 inches for hems when purchasing 39 inch material.

Before removing the lining, mark certain construction details—the point where the sleeve joins the garment at shoulder seam, the midpoint on the front and back of

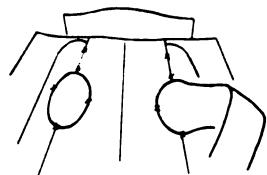
sleeve and garment at armhole seam, and the place for the dart on the front shoulder section. Use a small cross stitch (figure 108) or piece of chalk for marking these spots.

Then rip the lining from the coat, noting exactly how each stitch and seam were made. Then rip the pieces apart. If you can, leave one-half of the coat together as a guide, since you will only need one sleeve and one side front and back to use as a pattern. If the back is made in one piece, fold it in half and cut through the center. Carefully mark seam allowances on all pieces and the depth of the pleat in back, and then press.

Place lining pieces on new material and pin. Be sure to put it on the straight of the goods at the necessary places. If the back must be placed on a lengthwise fold, remember to do it. When all of the parts are in position, cut with long even strokes of the shears. The marks that you placed on the old lining may be transferred to the new by cutting the fabric in points that jut out at these spots.

After the lining has been cut out and marked, it is assembled according to the original plan. Usually the center back is constructed first and the pleat folded and basted into position and then catch-stitched (figure 10) about 3 inches down from the neck edge. The darts (figure 15) in front are folded and catch-stitched in place. The front and back are joined together with plain seams (figure 13). Then the lining is smoothed into position in the coat, and the side and back seams of the lining are basted to the seams of the coat, with large loose stitches. Baste the lining to the coat at the armhole seam. Then fold under the raw edges along side and neck edges and slip-stitch (figure 10) to coat. Finish lower edge with hem or attach to coat as suggested on page 50. Baste side seams of sleeve lining to those in coat. Turn under seam allowance at top of sleeve and pin to coat, covering basting threads that hold lining in place. Be sure to place the point you marked at the shoulder seam line. Use tiny hemming stitches to sew the sleeve lining in place. Finish

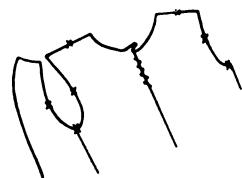
#### 82. Relining a coat



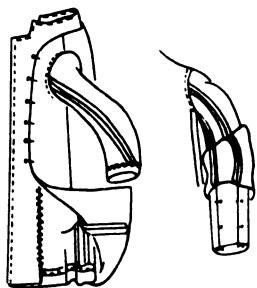
Marking construction details



Laying old lining pieces  
on new material



Assembling new lining



Putting lining in coat

the lower edge by turning edge under and slip-stitching (figure 10) in place.

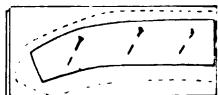
*Frayed collars.* When a collar begins to show signs of wear, it may be repaired in several ways, depending on the amount of the damage. One or two rows of stitching placed close to the edge will be enough to restore a slightly frayed collar. If the outer edges are badly worn, bind the edges with bias. Cut the strip of the bias (figure 18) the required width and length. Stitch to wrong side of collar. Carefully miter corners. Bring to right side of collar. Turn under raw edges and baste. Stitch. Remove bastings. Press.

If the body of the collar shows extensive wear, put on a new top collar. This type of repair is frequently needed when the collar is made of velvet. Make a paper pattern of the collar. Cut the new collar on the true bias. Place it over the right side of the collar and baste in position. Fold the edges over the collar and catch-stitch (figure 10) them to the underside of the collar. The under collar may be covered with a facing (page 32) and the raw edges folded under and hemmed (figure 9) in place. The neck edge of the collar may be finished in the same way.

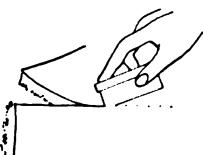
*Torn and Ripped Fur.* If a seam in a fur coat rips, it should be mended immediately. Usually the lining of the coat will have to be opened in order to reach the ripped seam. Work on the skin side, using cotton or linen thread. Bring the two edges together. Do not allow any hairs to protrude through the seam. Sew the edges together with small overhand (figure 8) stitches placed quite close together.

A tear may be mended in the same way.

However, if you have torn your coat badly or it has worn thin in a certain spot, a new section should be inserted. Using a razor blade, cut away the damaged portion on the skin side. Be careful not to cut the hairs of the fur. Some people find it easier to hold the fur up instead of working with it flat on the table. Then cut a fur patch



83. Covering a worn collar



Cutting fur

the exact size of the opening, matching the nap and any distinguishing characteristics. Sew the patch in place with small overhand stitches (figure 8).

*Worn edges on flat fur* can be covered with a decorative braid used as a binding. If this treatment does not seem appropriate, free the fur edge from its facing. Then remove the worn part. Sew the edge of the fur to the tape with the fur side next to the tape. Use overhand stitches (figure 8). Then replace the facing.

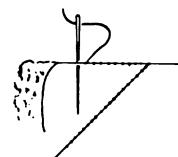
*Worn elbows in sport jackets* may be mended with round or oval patches of felt or leather. The patches may be cut from old bags, gloves, and hats. Baste the patch in position on the right side of the jacket. Then stitch close to the edge. Remove bastings.

**Play Clothes.** Although children's play clothes are usually made of sturdy fabrics, they quickly show signs of extensive wear and tear. Probably the patch is the best way to mend the continuous procession of rips and holes. And it isn't necessary to make any attempt to conceal patches if you can think of amusing ways to apply them. Some suggestions are given on page 78. If you decide to forego the light touch, a lapped patch made by machine (figure 48) will provide an adequate reinforcement. On corduroy overalls probably an inset patch that is stitched (figure 50) will be most satisfactory.

If the buttonholes on overalls and play clothes are badly worn, place two rows of machine stitches along the edges before reworking them with heavy thread. Use a buttonhole stitch (figure 97).

Loose shoulder straps should be quickly restitched. Be sure that the ends of the thread are finished securely so that they will not rip out again. If you do not have a machine, use a back stitch (figure 8).

**Snow Suits.** Children have a habit of catching their snow suits on protruding objects and ripping a jagged tear in the fabric. Usually this damage may be mended by re-



Sewing fur



Taping edge of a fur collar

inforcing the worn spot with a sturdy material and then darning the edges together. Suggestions for doing this are given on page 42.

When holes or badly worn places must be mended with an extra piece of material use a lapped patch (figure 48). If the fabric is heavily napped, shear some of the fuzz from the underside of the garment and the top of the patch where the two overlap. This makes the mend less bulky. On some fabrics, pressed-on patches will be convenient to use. It is also possible to apply a round or oval patch to cover worn elbows and knees. Make it of sturdy material and stitch close to the edge.

To prevent holes from appearing at elbows and knees, reinforce these areas with pieces of fabric placed on the wrong side. Some suggestions as to how this is done in men's suits may help you with the problem.

Sometimes the lining at the lower part of the leg frays and pulls from the garment. Trim the ragged edges. If very much of the fabric has to be removed, it will have to be replaced with new. Cut a strip of similar material to fit the leg. Use a plain seam to join the two pieces. Then turn under the edge, and hem it to the garment with small closely spaced stitches (figure 9).

If knitted wristlets and anklets become frayed, replace them. Rip them off. Knit bands to fit. You can use either circular or straight needles. If you decide to cast off the stitches when the band is the correct size, do it loosely so that it can be stretched to fit the fabric edge when it is sewed in place. It is also possible to sew the knitted band directly to the fabric while the stitches are on the needle, using a darning needle threaded with yarn to catch each loop to the material. If the knitted band is to be used double, it should be folded and the edges overhanded (figure 8) to the garment. Be sure to knit with tight stitches so that the band will fit snugly.

**Sweaters.** As soon as a run develops in a knitted garment it should be mended. If this is done immediately,

major repairs will not be needed. The best way to mend a run is to use a crochet hook to pick up the last loop and then reconstruct the missing stitches. Directions for doing this are given on page 42.

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If a hole is to be repaired, use yarns of the same color and weight. In case the sweater has been laundered, the mending yarn should be washed to prevent shrinking the next time the article is washed. To mend the hole use one of the methods suggested on page 69. Try to keep the repair as inconspicuous as possible.

Spots that have worn thin may be darned with small running stitches (figure 7). The work should be done on the wrong side. Round and oval patches of felt and leather may be placed over weak elbows.

**Hosiery.** One item of apparel which frequently needs to be repaired is hosiery. Although snags and worn areas are carefully reinforced, they ultimately result in runs and holes that must be mended if the stocking or sock is to be used again.

*Unsightly holes.* To darn a hole by hand, trim the ragged edges from around the hole, but do not cut the fabric. Place the stocking over a darning egg which makes it possible to hold the material firmly in place while the stitches are being made. Some people like to paint their darning egg white on one side and black on the other so that they can see their stitches more easily. Use a darning needle threaded with darning cotton or yarn which matches the color and weight of the stocking. Usually the material around the hole is weak, so begin your stitches far enough from the hole to take in any worn spots. Do not use a knot, instead leave a short end of thread. Plan to keep the darn diamond-shaped. Make the lengthwise threads first. Use rows of tiny running stitches to reinforce the worn area, leaving a small loop at the turning. To replace the lengthwise thread, stretch the thread across the hole in parallel lines, making sure that the thread comes out over the edge of the hole. Catch each loop at

the edge of the hole so that runs will not develop. The crosswise threads are worked into the fabric with running stitches for the thin portion, and with an over-one under-one weave for the hole.

Although the plain darn which has just been discussed is the one most commonly used, you will find that the Point de Venise darn is easier to make. It also has a certain amount of "give" which makes it conform to the shape of the foot. If you haven't tried it, please do. Directions are given on page 68.

It is possible to darn a stocking by machine, using a special attachment. The stocking is placed in the darner. A line of machine stitches is placed around the hole. Then replace the lengthwise threads by stitching back and forth inside the stitched outline. The stocking is turned and the crosswise threads are made by stitching back and forth.

Sometimes large holes in cotton or wool stockings and socks may be repaired with a fitted patch. Cut the round patch to fit the hole, matching the ribs. Baste it to paper. Place it under hole and baste. Use the baseball stitch (figure 71) to join the patch to the sock. It is also possible to cut the round patch slightly larger than the hole and darn it in place with tiny running stitches (figure 7). Be sure to keep the edges as smooth as possible.

When a hole is worn in a heavy sock it can be mended with a knit patch. Directions are given on page 78. Of course, if the hole is very large it may be better to reknit the entire heel or toe of the sock.

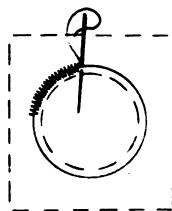
A new foot can be applied to a stocking with the baseball stitch (figure 71).

Press-on patches may be used to mend holes or weak parts in stocking feet where they will not show.

Mesh knit stockings do not run, but when a thread is broken a hole appears which will grow larger if it is not fixed immediately. Examine the hole carefully. Find the looped stitch that pulls the easiest. Catch the loop with an overcast stitch (figure 8) and then try to reconstruct the mesh.



84. Using a darning egg to darn a stocking



Using a fitted patch to mend a large hole in hosiery

**Runs.** The only way to mend a run in a stocking so that it is invisible is with a crochet hook. This method of mending is discussed on page 42.

However, if the appearance is not important the edges of the run may be overhanded together. Use fine matching thread and a fine needle. Work on the wrong side. Catch the dropped stitch and overhand (figure 8) the edges of the run together. Continue a short distance beyond the ends of the run.

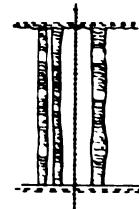
When a run occurs in the stocking hem, the edges may be stitched together instead of overhanding them as suggested above. Carefully taper the ends of the stitching as you would a dart.

If there are several runs in the hem, simply stitch across the runs just above and below them. If you should try to mend each one, the top of the stocking would become too narrow for you to wear.

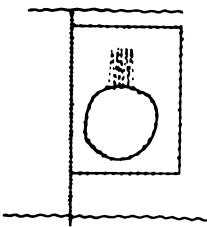
A hole that has been torn in the welt may be mended with a small patch. Cut it from an old stocking. Pin it to the wrong side and hem it (figure 9) in place. Then turn to the right side and hem the edges of the hole to the patch. If a run has started, be sure to darn it.

**Gloves.** Fabric and leather gloves are made with a wide variety of seams. Naturally this will influence the way that a glove is mended. The original seam should be duplicated as accurately as possible. Use matching thread.

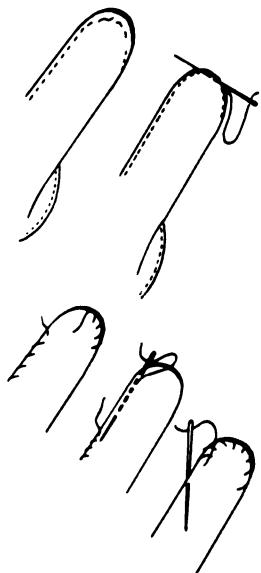
**Ripped Seams.** Gloves that have a line of stitching and raw edges on the inside should be turned to the wrong side for mending. Pull the dangling threads to one side and clip close to the fabric. Then replace the stitches by machine or by hand. If the work is to be done by hand make a row of running stitches (figure 7) first in one direction and then in opposite, filling in all the spaces left by the first row. Try to follow the original seam line using the same holes. The new stitches should overlap the old at both ends to fasten them.



Stitching used to stop runs



Patching a worn welt



85. Repairing ripped glove seams

Frequently fabric gloves are made with the seam showing on the right side. If the seam is made with small running stitches, then the same type of hand stitches should be employed to repair it. However, if machine stitches are used then the seam can be restitched by machine, or by double running stitches made by hand. Hand stitches may be made with a double thread. Sometimes a matching embroidery thread is suitable. To begin the row of stitches, bring the thread through the fabric from the wrong side, using a knot. Two tiny back stitches may be used to fasten the thread. Take two or three stitches over the old stitches at both ends.

Sometimes the glove seams are overcasted together. To replace this type of stitch pull out several stitches at each end. Turn glove to wrong side. Run an unthreaded needle through the seam for several stitches. Then thread the needle with one of the loose ends and pull the needle through the fabric. Repeat the process with the other thread end. Turn glove to right side. Now thread a needle with matching thread, take a back stitch on the wrong side, and bring the needle to the right side through one of the holes and overcast (figure 8) the edges together.

If the edges are sewed together with a machine stitch that resembles a handmade blanket stitch, a ripped seam may be mended with small blanket stitches (figure 108). Fasten the threads at the end of the opening. Bring the needle through from the wrong side and take the necessary stitches.

When the glove is made with a flat or lapped seam it is impossible to restitch the seam by machine. Instead use double running stitches.

Sometimes leather gloves shrink after they have been washed or dry cleaned many times. When this happens the glove usually rips or splits at the base of the thumb and between the fingers. It may be possible to strengthen a ripped seam by placing a row of blanket stitches (figure 108) along each edge and then overhanding (figure 8) the blanket stitches together. A split can also be mended

with a baseball stitch (figure 71). If the glove is too tight to be mended in this way, use a small patch. Cut it from the upper part of the glove. Place it under the hole and hem (figure 9) the edges of the hole to the patch. Make the stitches close together and do not pull your thread too tight.

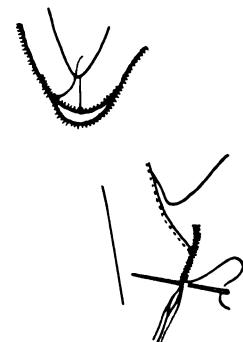
*Worn finger tips.* Gloves frequently wear out at the finger tips. Thin spots in fabric gloves may be darned with small running stitches. A knife handle slipped into the finger will help as a darning egg. However, if the tip is very thin or a tiny hole has appeared, cut a patch twice as large in diameter as the hole. Turn the damaged finger inside out. Slip one finger in this part of the glove. Pin the patch in place and hem (figure 9) to glove. Remove pins. Turn glove to the right side. Trim ragged edges from hole. Then sew hole to patch using tiny hemming stitches (figure 9).

For mesh gloves, try to reproduce the mesh as accurately as possible. Use thread that matches in size and color. Fasten the thread to one mesh and then weave the thread in and out, duplicating the pattern.

To mend knitted gloves and mittens use yarns of the same weight and color. Dropped stitches that cause runs may be repaired with a crochet hook. Place the hook through the loose loop and draw the crosswise thread just above through it. Continue until the last thread is reached. Thread a needle with yarn and pass this yarn through the loop and the body of the material. Tie and fasten the ends securely.

Thin spots and small holes may be reinforced with small running stitches. When such repairs are made on children's gloves, decorative stitches may be used to hide them. Use gay contrasting yarns to work amusing designs.

Several suggestions for mending larger holes are given on page 78. Use the one which seems most suitable for the article you are repairing.



Sewing a split glove

## CHAPTER X

### *Mending Men's Clothing*

When you consider the cost of men's clothing, you realize how important it is to prolong its life as long as possible. But strange as it may seem many thrifty wives neglect this budget-saving device. They allow their husbands and sons to wear their suits and shirts until they are threadbare without making any attempt to delay the process. Very often frayed edges are found on garments that are in fairly good condition. They could be used for some time, but unless something can be done to eliminate the worn appearance the garment will have to be discarded.

Often these repairs can be done with very little trouble. But they do require a certain amount of skill. And it must be done with precision. Although most men are eager to find ways to save money, they are not interested in doing it at the expense of their appearance, but they are perfectly willing to wear mended garments as long as the repair is not easily discerned, and are very appreciative of any effort that is made to lengthen the existence of a favorite suit or shirt. A wise woman will make an effort to please the men in her family by carefully preserving their clothing.

**Preventive Measures.** Some women find it advantageous to postpone mending as long as possible by taking certain precautionary measures. They reinforce parts of the garment that normally show signs of wear first. This is done before the article is worn. They place shields in a coat, wear guards and retreads in the trousers. In this

way they extend the life of a suit and at the same time prevent difficult repairs.

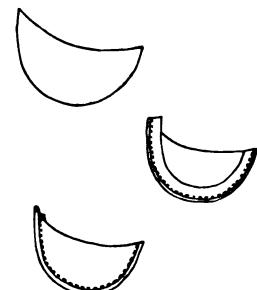
*Underarm wear.* The lining of a suit may soon become worn and stained unless a shield is placed under the arm. This prevents perspiration from coming in contact with the fabric which would eventually cause the fiber to deteriorate and the outer material to become discolored and matted. It also prevents the normal rubbing of the body against this part of the suit.

To make a protective shield, cut two shield-shaped pieces large enough to protect the affected area. They can be made of matching suit or lining material. Cut a strip of bias (figure 18) one inch wide. Pin it to the right side of the shield, raw edges together. Stitch  $\frac{1}{4}$  inch from edge. Trim edge to  $\frac{1}{8}$  inch. Turn under raw edge of bias  $\frac{1}{4}$  inch. Bring folded edge to meet stitching on wrong side. Pin. Use hemming stitch to sew fold in place. More detailed information concerning the application of bias is given on page 31. Press the shield.

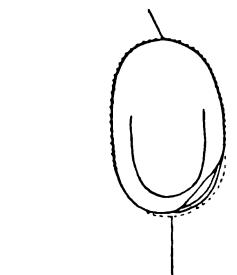
Free the lining from the armhole just far enough to allow the raw edge of shield to be inserted. Baste (figure 7) the shield to the armhole seam. Use loose stitches. Resew the lining to the armhole.

*Trouser reinforcements.* Various parts of the trousers are constantly subjected to pressure and friction. Naturally this weakens the fabric, and in time will cause holes to appear. However this can be avoided to some extent by the application of extra pieces of material which will bear the brunt of the wear.

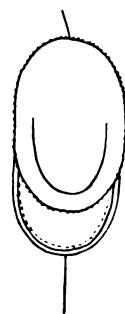
To protect the trouser legs from the rubbing of shoes, a wear guard may be placed inside the lower edge. Use a heavy tape about  $\frac{5}{8}$  inch wide. Cut a piece the desired length, allowing for the necessary lap. Rip out the stitches that hold the lower edge in place. Turn down the cuff. Fold the end of the tape under and place it at the seam line. Baste the tape just inside the leg and close to the fold that forms the bottom edge of the trousers. Turn the ends under so that the folded edges of the tape just meet.



86. Making a shield

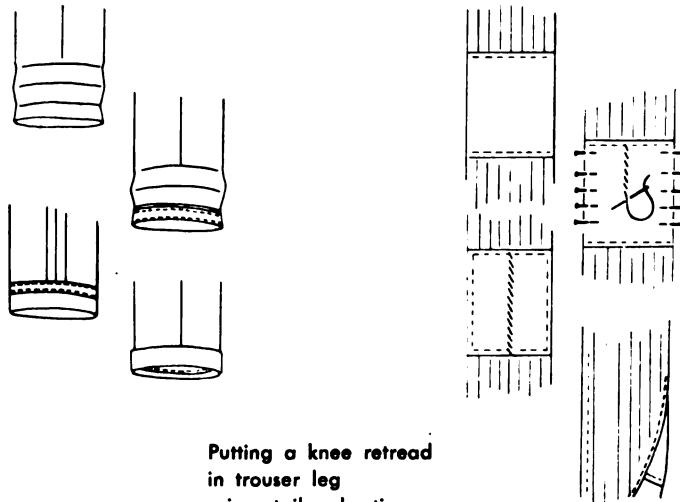


Opening sleeve lining



Shield in place

87. Sewing  
a wear guard  
to trouser leg



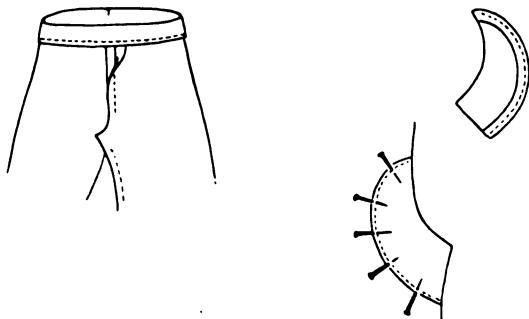
Putting a knee retread  
in trouser leg  
using tailor basting

Turn the inside portion of the cuff into the leg and resew as originally done. Fold the cuff and tack in place.

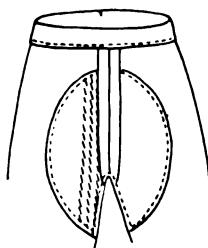
If the trousers do not have a cuff, rip open the hem. Apply the tape as suggested above and re-hem.

Retreads may be used to strengthen the trousers at the point where the knees exert their pressure. Pieces of rayon lining material, extending from seam to seam and from the level of shorts to 3 or 4 inches below the knee, are placed across the front of the leg. Cut two rectangular pieces the desired width and length. Turn under the top and bottom edge of both retreads and stitch. Press. Pin the retread in position.

Using tailor's basting (figure 87), tack the retread to the front trouser crease. Then smooth the retread to the seams, pin and baste. Cut off excess fabric. Attach the upper edge of the retread to the trousers with a loose slip-



88. Reinforcing the seat of the trousers with a retread

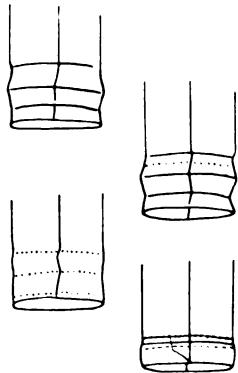


stitch (figure 10). The stitches should not show on the right side. Leave the lower edge free. Turn the trousers over so you can see the original seam line and then stitch exactly on it.

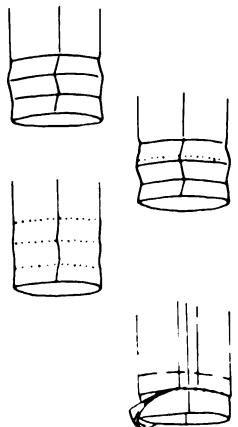
Retreads may also be used to reinforce the seat of the trousers. Figure 88 shows you how this can be done.

**Necessary Adjustments.** Sometimes due to a change in weight or height the trousers of a suit should be altered in order to improve their fit and appearance. Simple adjustments can be made at home without the aid of a tailor.

*To lengthen trousers,* remove the stitches that hold the cuff and the lower edge of the trousers in place. After



89. Lengthening trousers  
with a plain cuff finish



Lengthening trousers  
with a French cuff finish

this has been done, pull the cuffs out full length. If the trousers have not been repaired, there should be three sharp crease lines. The top one indicates the length of the trousers.

When you know how much longer you wish to make the trousers, measure down from this line the desired amount. Mark with tailor's chalk. Steam press in order to remove all creased lines.

The amount that the trousers are being lengthened will determine the type of cuff that may be used. If trousers are lengthened 1 inch or less, they may be finished with a plain cuff. However, if more than 1 inch is added to the length, a French cuff must be used.

When a plain cuff is used, measure down  $1\frac{3}{4}$  inches from the chalk mark which indicates the length of the trousers. Make another chalk mark around the leg at this point. Then measure down another  $1\frac{3}{4}$  inches and chalk in another line. These lines will show you where the new creases will be made.

Fold along the middle chalk line, placing the wrong sides of the fabric together. Baste close to the edge. Smooth the material and pin the first and third chalk lines together. Baste. Steam press. Then fold along the basted line to form the new cuff. Baste in position and press.

Turn the cuff down and sew the cut edge of the trousers in place. If a wear guard is to be used, it should be put on before the cuff is hemmed in place. See page 123 for instructions. Press. Tack cuffs to side of trousers.

When a French cuff must be used, place one chalk line  $1\frac{3}{4}$  inches above and another one below the chalk mark that indicates the new length. Fold along the center line, placing the wrong sides together. Baste. Bring this folded line to the top chalk line and baste. Fold along the lower chalk line, placing the wrong sides together. This fold marks the bottom edge of the cuff. Baste. Steam press. Turn the trouser leg inside out. Bring the raw edge up over the leg and turn in the edge so that it just meets the fold. If the seam allowance seems too wide, trim it

off. Slip-stitch (figure 10) the two folds together with small stitches. Steam press. Tack cuffs at the side of the trousers.

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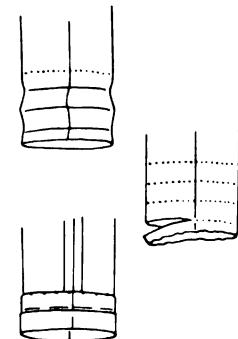
*To shorten trousers.* The stitches that hold the cuff in place should be removed. Spread the trousers out full length. From the upper crease, which indicates the old length, measure up the distance the trousers are to be shortened. Mark the new length with a chalk line. Remove the crease marks by steam pressing.

From the chalk line, measure down and place two more lines  $1\frac{3}{4}$  inches apart. Then draw in a fourth or bottom line  $1\frac{1}{2}$  inches below the third. Cut along this line. The trousers can be finished with a plain cuff. The instructions given on page 126 for making a plain cuff when lengthening trousers may be followed.

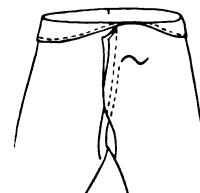
*To adjust width.* Sometimes the seats of trousers need to be let out or taken in. This may be done by changing the seam line. Usually, the re-seaming may be done before the garment is ripped. However, if there is any doubt about the fit, the new seam line should be basted, the old stitching removed, and the trousers fitted before the new seam line is stitched. Be sure to taper the new seam line so that it meets the old one without any joining mark. Press.

If the crotch seems too short, rip the leg seams down about 12 inches from the crotch point. Then open the front and back rise seams slightly so the seam allowance is free. Let out the leg seams the desired distance. Resew and press. Then re-seam the front and back rise. Taper the seams carefully. Press.

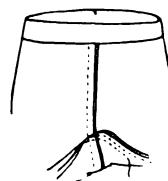
Although many of the tears, holes, and worn spots in men's clothing can be repaired by methods already discussed, there are a few mends that appear on masculine attire which should be given special attention. Worn, frayed edges seem to appear more frequently in men's clothing than in women's. However, with a little care this liability may be overcome so that the life of the garment is prolonged.



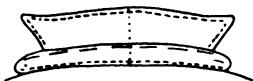
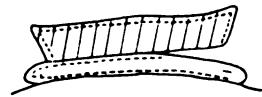
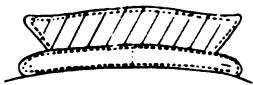
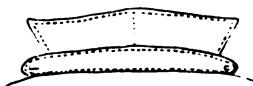
90. To shorten trousers



To take in  
or let out seat



To take in  
or let out crotch



91. Steps in turning  
a worn collar

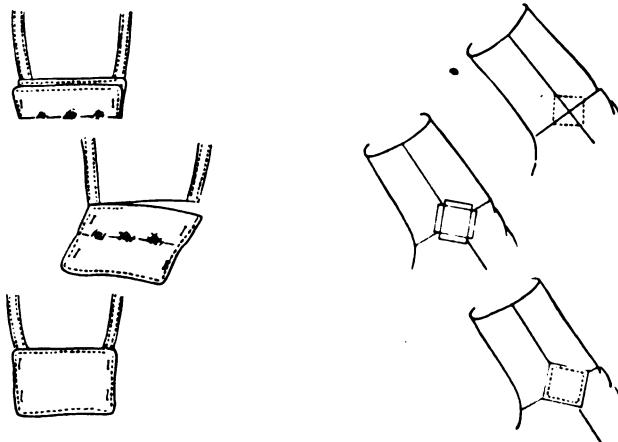
**Shirt Repairs.** *Worn collar.* A collar that shows signs of wear may be turned so that the underside of the collar becomes visible. Before removing the collar, fold it in half. Be careful to place the points and edges exactly together. Mark the center back of the collar and of the neckband with pins. Then place a basting line on the underside of the collar and the inner side of the neckband to mark the center.

Remove the collar from the top of the neckband. Rip carefully. Pull out the loose thread ends. Press the neckband and collar. Be sure that the seam allowance on the neckband remains turned in.

Insert the collar in the neckband. Carefully match the center basting line of the collar and the neckband. Pin at the center point and continue pinning from the center out. Ease the collar whenever necessary, but do not stretch the collar or the neckband. Keep the original seam allowance. Baste along the old seam line. The collar and the neckband should appear the same on both sides. Remove pins. Stitch by machine on the inside of the band, using a small stitch. Remove basting and press.

*Frayed cuffs.* If the cuffs are the French or fold back type, they may be turned. Remove them from the shirt. Pull out the loose threads. Press, keeping the seam allowance folded inside the cuff. Insert sleeve into the turned cuff. Pin at outer edges. Ease sleeve into cuff as you pin. Keep the same seam allowance. Baste. Remove pins. Stitch on outside of the cuff. Remove basting and press.

*Worn underarm.* An inset patch may be used to mend the worn area under the arm. Trim away the worn part of the sleeve to form a square hole. Each corner of the square should come at the seam line. The edges must be straight. Turn the shirt to the wrong side. Rip each seam back  $\frac{1}{2}$  inch so that the raw edges of the opening may be turned to the wrong side  $\frac{1}{2}$  inch. Baste the turned edges and press.



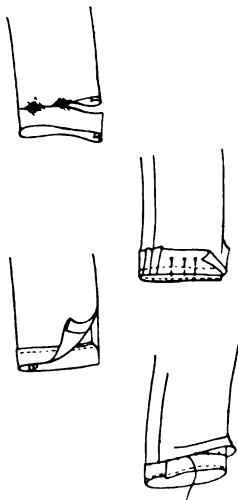
92. Turning a frayed cuff

Using an inset patch  
to mend  
a worn underarm

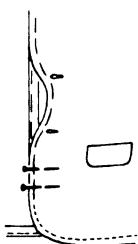
Cut a patch of matching fabric  $\frac{1}{2}$  inch larger on all sides than the opening. Place the patch over the hole, wrong side up and raw edges together. Pin and baste, leaving  $\frac{1}{2}$  inch seam allowance. Remove pins. Stitch one side at a time, making sure that the stitching comes exactly to the corner of the opening. Remove basting and press.

**Suit Repairs. Frayed sleeve edge.** When the lower edge of the sleeve begins to fray, rip the sleeve lining from the coat at this point. Remove buttons. Fold the lining back so that it will be out of your way. Then turn down the sleeve hem, remove the interfacing, and brush away the lint that has collected in the crease.

Cut through the fold exactly on the line of wear. If the fabric is worn on either side of the cut, it should be trimmed away in a straight, even line. The narrow strip of material will be used as a facing.



93. Facing a frayed sleeve edge



Rejuvenating a worn coat edge

Pin the facing to the sleeve along the cut edges with right sides together. The seams should be carefully matched. Baste. Remove pins. Stitch very close to the edge, not more than  $\frac{1}{8}$  inch deep. Remove basting. Press seam open. Then turn the facing down and stitch it close to the seam line so that the seam will remain flat and won't roll to the outside.

Turn the facing to the wrong side of the sleeve so that the seam line is just inside. Replace the interfacing. Baste. Fold and resew the vent corners as they were before the sleeve was ripped. Press. Slip-stitch (figure 10) the facing to the sleeve. Keep the stitches loose. Do not let them show on the right side. Slip-stitch the lining to the sleeve. Press. Replace buttons.

*Worn coat edge.* It is sometimes possible to give a new look to the worn edge of a coat, if it can be removed without destroying the straight front edge. Rip out the stitches in the affected area, including those on both sides of the worn part. With tailor's chalk, draw a line that will represent the new edge. It should be kept straight, but at the same time should take off the frayed fabric.

Turn the coat edge in on this line and baste. Then turn in the facing edge and baste. Press lightly. Pin folded edges together. Then slip-stitch (figure 10) them together. Remove pins. Baste so that the edges will be held together firmly when they are being stitched. Press.

Stitch along the edge, repeating the original stitching. Be sure that the stitches are the same size and that the thread matches exactly. Begin and end the new stitching carefully so that the joining is not noticeable.

*Thin elbow.* When the sleeve begins to show signs of wear at the elbow, it should be reinforced. Turn the sleeve inside out. Rip the lining from the sleeve at the wrist and pull to the upper part of the sleeve so that it will not interfere with your work.

Cut a reinforcing patch from matching or similar material. It should be large enough to cover the entire worn

spot. Place it on the wrong side and baste around the edge.

Using tailor's basting (figure 94) tack the reinforcement to the sleeve. Keep the stitches loose, and invisible on the right side. The rows of basting should be parallel to the lengthwise threads and about  $\frac{1}{2}$  inch apart. They may be placed closer together in spots where the material is very thin. Remove regular basting stitches.

Working on the right side, take tiny running stitches through the two thicknesses of fabric. Keep the rows of stitches in line with the lengthwise and crosswise threads of the material. Use a sewing thread that matches exactly. Press. Replace the lining using slip-stitches (figure 10).

*Hole in the elbow.* When the fabric wears so thin at the elbow that a hole appears, it may be mended with an inset patch (figure 50). Rip the lining from the sleeve at the lower edge, and pull it to the top of the sleeve. Trim away the worn material by cutting along the lengthwise and crosswise threads. If the hole is next to the sleeve seam, open the seam so that one side of the patch can become part of the seam.

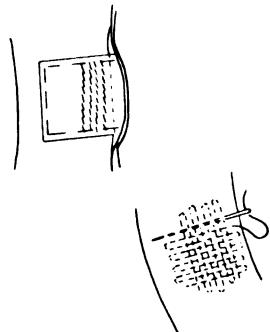
Cut the patch  $\frac{1}{2}$  inch larger all around than the opening. Use matching fabric. If you do not have any extra material, cut the piece from the inside facing of the coat or vest. Of course this piece will have to be replaced with one of similar color and texture.

Clip the corners of the opening diagonally for  $\frac{1}{4}$  inch. Fold under edges  $\frac{1}{4}$  inch. Baste. Press lightly.

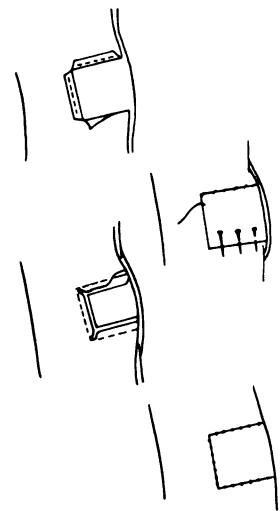
Place the patch under the hole and carefully match the threads and the pattern. Pin. Using contrasting thread, slip-stitch (figure 10) the patch to the sleeve along the fold. Remove pins.

Turn the sleeve inside out and stitch the patch in place on the line of the slip-stitches. Steam press the seams open. Clip the bulky corners.

Turn the sleeve to the right side. Pinch the seam line between the thumb and first finger and take tiny rantering



94. Reinforcing  
a worn elbow



Patching a hole  
in the elbow

stitches (figure 10) over the seam line. This process strengthens and hides the seam. Press.

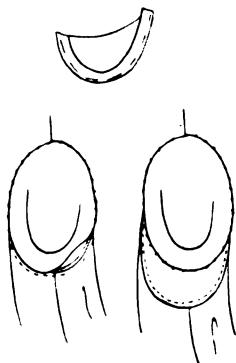
*Underarm patch.* A shield patch may be used over the lining if it is only slightly worn. Rip the sleeve lining from the coat along the lower half of the armhole. Make a shield pattern that will fit the underarm and cover the worn area. Allow a seam allowance of  $\frac{1}{2}$  inch on the armhole edge and  $\frac{1}{4}$  inch around the outer edge. Cut two shields from new lining material.

Turn under the lower edge of each patch  $\frac{1}{4}$  inch. Baste and stitch by machine. Remove basting. Press. Pin the patch to the armhole seam. Baste loosely in place. Remove pins. Smooth the shield to fit the coat and pin. Slip-stitch (figure 10) the patch to the lining using matching thread. Remove pins. Pin the sleeve lining to the coat and sew. Remove pins.

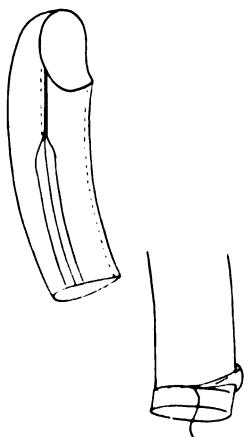
*Reline sleeves.* If the lining becomes worn it can be replaced with little difficulty. Remove the sleeve lining from the coat. Notice how the lining is tucked to the coat along the seam line. Rip open the seams of the better of the two sleeve linings. Press. The lining pieces are to be used as a pattern for the new lining. However, be sure to compare the measurements of the lining pieces and the coat before cutting. Sometimes the old lining has shrunk quite a bit. If it has, the new lining should be cut larger. Allow for the shrinkage when cutting. It is also important that the new fabric be preshrunk before using.

After the lining has been cut out, the pieces should be stitched together with a plain seam (figure 13). Press the seams open. Place a row of machine stitches around the top of the lining a little less than  $\frac{1}{8}$  inch from the edge. Fold the edge under  $\frac{1}{8}$  inch.

Turn the sleeve inside out. Pull the lining over the sleeve, wrong sides together. Fold under the lower edge of the lining the allowed amount. Pin to sleeve. Slip-stitch (figure 10) to the coat. Use loose basting stitches to tack the coat and lining seams together.



95. Putting a shield patch over an underarm hole



Relining a sleeve

Pin the lining to the armhole so that it fits smoothly. Use small hemming stitches (figure 9) to sew the folded edge of the lining to the coat. Remove the pins.

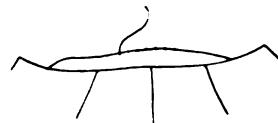
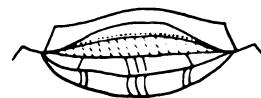
*Worn collar.* When a coat collar wears along the roll line, it can be fixed so that the mend is almost invisible. Place a row of basting stitches on the right side of the collar exactly on the line of wear. Use contrasting thread. Rip the right side of the collar from the coat as far as it is necessary. Carefully note how the collar is sewed to the coat so that you can replace the stitches exactly. The underside of the collar is still attached to the coat.

Turn back the loose part of the collar, and fold it along the basting line. The crease should come exactly on the basting threads. Baste in the fold with very small basting stitches. Stitch by machine. It is important that the machine stitches should be placed no more than  $\frac{1}{8}$  inch from the fold, and that the ends of the stitched line should taper into the folded edge so that it will appear smooth on the right side. Tie the threads securely. Remove the basting threads. Using small sharp-pointed scissors, cut through the fold. Press the seam open.

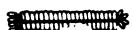
Return the collar to its original position and press, shaping it carefully over the under collar. You will find that if you press the collar over a tailor's cushion the shaping can be done quite easily. Baste along the roll line to keep the upper collar in position. The stitches that you removed must now be replaced. Do this carefully. Remove basting threads and press.

If you wish to make the seam line seem less noticeable, use rantering stitches (figure 10) over the stitching. Remember to pick up just one thread on each side of the seam line. Press.

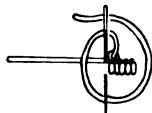
*Worn buttonholes.* If the thread that has been used to make the buttonhole begins to fray, it is possible to remove the ragged stitches and replace them with new ones. You will need a special buttonhole twist that is used on men's suits. If it is impossible to obtain the twist,



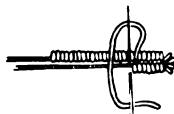
96. Mending  
a worn coat collar



97. Mending  
a frayed buttonhole



Buttonhole stitch



Sewing over a cord  
using a blanket stitch  
placed close together

you can wax a double strand of ordinary sewing thread. Beeswax is used for this process.

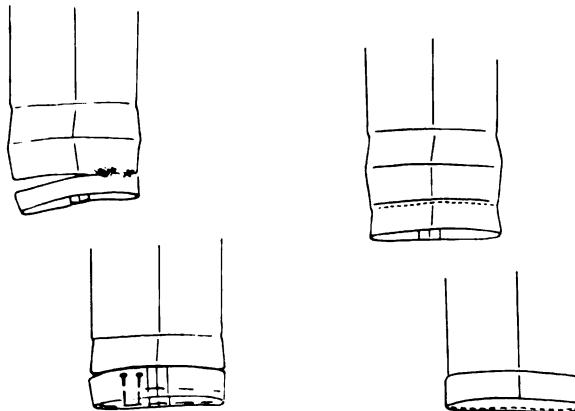
Carefully pick out the worn stitches, making sure that you do not pull the buttonhole out of shape. Begin and end your new stitches in an old one so that joinings will not show. Make each buttonhole stitch (figure 97) with care. They should duplicate the original stitches perfectly.

*Pulled-out buttons.* Sometimes a button that is pulled off a coat takes a small piece of fabric with it. Naturally the cloth must be replaced. However, the way you do it will depend on the size of the hole. If the hole is smaller than the button, it may be repaired by darning over a small piece of reinforcing material that is slipped under the opening. Detailed instructions are given on page 42.

However if the hole is larger than the button, an inset patch should be used. Of course this will entail some ripping. It may be necessary to rip the front facing from the coat at this point. On page 131 you will find suggestions for mending a worn elbow with an inset patch. These may be followed. After the opening has been repaired, replace the facing and any other parts which were ripped.

When you sew the button in place, be sure to make the shank long enough to accommodate the thickness of the fabric. This will eliminate the unnecessary strain that might cause the button to be pulled out again. Instructions for sewing on a button are given on page 37.

*Frayed trouser cuffs.* The worn lower edges of trousers may be repaired several times before they become noticeably shorter. Usually the cuff is about  $1\frac{3}{4}$  inches deep and the facing that extends inside the leg about 1 inch deep. By removing and changing the position of this cuff material you are able to mend the worn edges as they appear. The number of times you can do this repair job depends on the usability of the trousers. You may decide that they are not worth the work involved in camouflag-



98. Steps in making first repair to the frayed edge of a trouser leg

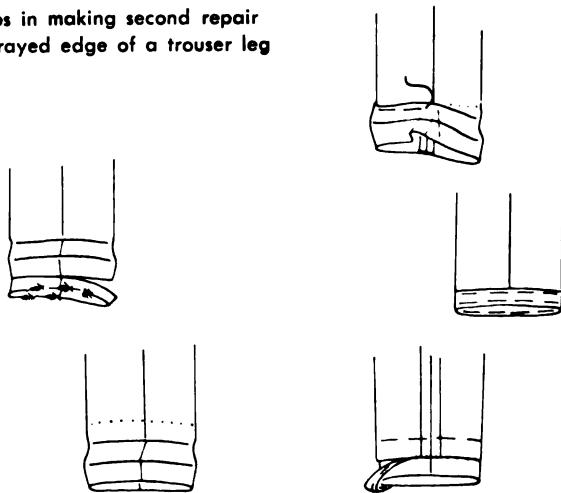
ing the cuffs. However, in case you find it necessary to keep the trousers in good condition as long as possible, a series of repairs are suggested here.

*First repair.* Beginning with a plain cuff on the trousers, remove the tacking threads that hold the cuff in place. Rip the edge that is sewed to the inside of the leg. Unfold the cuff. You will notice that there are three pressed folds. The worn part is along the lowest creased line. Cut on this line. Be sure that the edge is kept straight. The piece of fabric which has been cut off must now be stitched to the trouser leg. To do this, place the right side of the facing to the right side of the trouser with cut edges together. Carefully match the seams. Pin or baste in place. Make a very small seam by stitching no more than  $\frac{1}{8}$  inch from the edge. Press both seam edges toward the facing, and stitch the facing close to the seam line. Fold the cuff. Baste the lowest crease in place so that the seam line is just inside the trouser leg. Press. Baste the facing edge in place and hem by hand. On

work trousers where the appearance is not important, stitch by machine. A tape guard (figure 87) may be put on for longer wear. Turn up the cuffs and tack them at the sides.

*Second repair.* If the lower edge of the trousers has been repaired once, the second repair job may be done this way, making a French cuff. The machine stitching that was put in during the first mending must be removed. Then unfold the cuff. There will be three creased lines. Cut along the lowest or worn line. Using tailor's chalk, mark a line  $1\frac{3}{4}$  inches above the upper creased line. This indicates the top of the new cuff. Reverse the upper fold, and baste. This folded line is then basted to the chalk line. The second or middle crease line will now become the lower edge of the trousers. Fold along this line and baste. Steam press to sharpen creased edges. Turn the trouser leg inside out. Fold the raw edge under, so that

99. Steps in making second repair  
to the frayed edge of a trouser leg



it just meets the fold that forms the upper part of the cuff. Use small slip-stitches to join the two folds together. Turn to right side. Fold cuff and tack in place. Remove bastings and press. A wear guard can be hemmed to the wrong side to protect the lower edge.

*Third repair.* The third time that the trousers are repaired, the cuff is ripped open and cut along the lower edge which is the line of wear. The facing piece is then replaced as it was for the first repair to the cuff. However, the raw edge is finally finished as it was for the second repair.

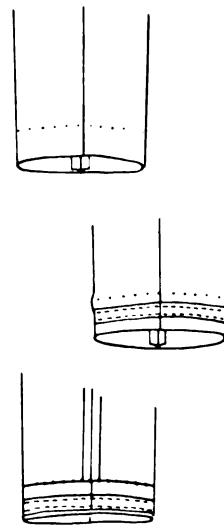
*Fourth repair.* When this repair is necessary, the cuff must be discarded. Rip out the French cuff. Run a basting line through the top crease which will become the lower edge of the trousers. Press out all folds. Measure for  $1\frac{3}{4}$  inch hem. Cut along this marked line. Fold under the raw edges along basting line. Press. Stitch wear guard to hem as in figure 100. Pin hem in place and then hem by hand (figure 9). Sew securely but do not allow the stitches to show on the right side.

*Worn trouser knees.* The same mending treatment may be given to worn knees in trousers as was given to worn elbows in coats. Study the information on page 130 for specific details.

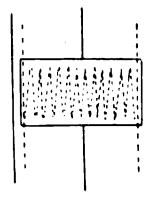
However, if you are mending boys' everyday pants and men's work trousers, you should use a patch that is especially strong. Cut the patch the desired size. Place it under the worn area. Baste in position. Working on the right side, stitch back and forth, close together as in figure 100. Use thread that matches perfectly. Be sure that the stitching does not pucker the fabric.

*Worn seat.* When the seat of the trousers begin to show signs of wear, it may be reinforced. The same procedure may be followed as for worn elbows.

*Frayed pocket edges.* Sometimes the pocket edges seem worn for just a short distance along the edge. When this occurs, rip out the machine stitching that holds the facing and outer edge together. Extend the ripping



100. Steps in making the final repair to the frayed edge of a trouser leg

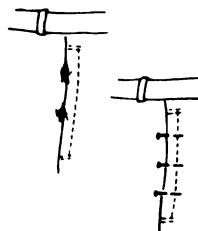


A strong patch used to strengthen trouser knees

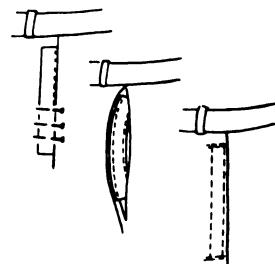
**138**

slightly beyond the frayed part. Fold in the worn edges and slip-stitch (figure 10) them together. Finish the pocket edge as it was before it was ripped.

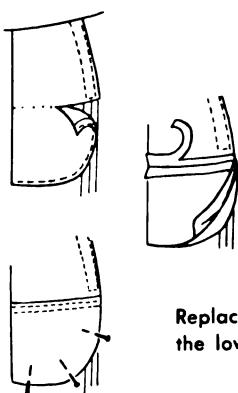
If the edges seem quite worn, trim them. However, be sure that you keep a straight line. Restitch the facing to the pocket edge with a very small seam. Fold the pocket edge so that the seam line is just inside the pocket. Baste and press. Restitch the edge, duplicating the original finish.



**101. Turning in edges  
of slightly frayed pocket**



**Facing a badly worn pocket edge**



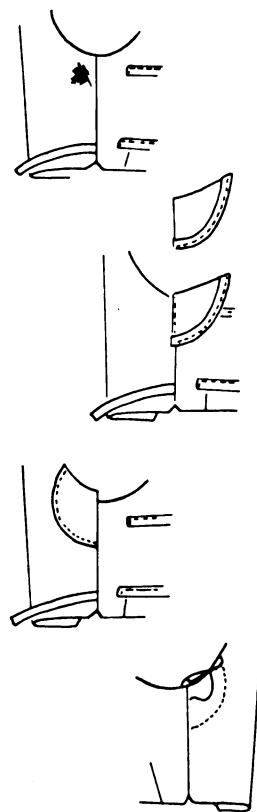
**Replacing  
the lower part of a worn pocket**

When the entire edge of the pocket is frayed, the seams and stitches at both ends of the pocket should be ripped open for a short distance. Then rip the facing from the outer part of the pocket. Trim the frayed edges, keeping a straight line. Resew the facing to the pocket edge, placing the right sides together. Turn the facing to the inside of the pocket, with the seam line just inside, and baste. Press. Stitch along the pocket edge, replacing the ripped stitches. Restitch the seams above and below the pocket. Stitch back and forth to make the bar ends.

*Worn pocket.* Sometimes a small hole appears in the corner of an inside pocket. When it does, restitch the pocket just above the hole. It isn't necessary to cut off the material below the stitching.

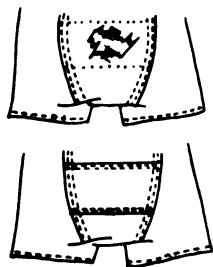
If the lower part of the pocket seems quite worn it can be replaced with a new half pocket. Cut off the damaged section. Use this for a pattern. Place the folded edge of the old pocket on the lengthwise fold of the new fabric. Cut a new half pocket allowing  $\frac{5}{8}$  inch seam allowance. Stitch the new portion to the old with a plain seam on the outside,  $\frac{5}{8}$  inch from the edge. Press the seam up. Trim the under part  $\frac{1}{8}$  inch from the stitching. Fold under the raw edges  $\frac{1}{4}$  inch. Baste flat to upper pocket, covering raw edge. Baste stitch close to folded edge. This makes a flat fell seam. Turn the pocket inside out. Place the curved edges of the pocket together. Stitch  $\frac{3}{8}$  inch from the edge. Trim to  $\frac{1}{8}$  inch of stitching. Turn the pocket back into the trousers. Baste the curved edges together again, keeping the fold exactly on the stitched line. Stitch  $\frac{1}{4}$  inch from the edge. Fasten the threads securely. Remove basting. Press.

**Vest. Worn underarm.** A vest frequently wears out under the arm. A worn spot or a small hole may be mended with a shield patch. Cut a pattern that will cover the worn part of the vest. Then cut a patch from matching lining material, allowing  $\frac{1}{4}$  inch for seam allowance. Turn under the seam allowance along the curved edge of

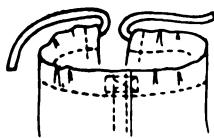


102. Repairing a worn vest

the patch. Baste and press. Place the right side of the patch over the wool part of the vest with the straight seam edge along the seam line of the vest. Pin in place. Stitch along the seam line. Remove pins and fold patch over worn part of vest. Pin. Stitch close to folded edge. Turn the top edge of the patch over the underarm and hem by hand (figure 9) to the inside of the vest leaving a smooth armhole edge.



103. Using a flat-fell seam to sew on a patch



Stitching pajamas at center back to keep drawstring in place

**Shorts.** *A torn or worn spot* in the back of men's shorts may be mended with a patch similar to a hemmed patch but finished with a flat fell seam. Rip seams in shorts  $1\frac{1}{2}$  inches beyond the section to be replaced. Cut above and below the damaged part and remove the worn area. Using this piece as a pattern, lay it on the fabric that is to be used for the patch. Cut out the patch allowing  $\frac{5}{8}$  inch seam allowance for the new seams. Be sure to follow the grain of the material. Insert the patch into the loose center section of the shorts with a flat fell seam.

To do this, place the wrong sides of the material together and pin, baste, and stitch as for a plain seam. Then trim one edge of the seam to within  $\frac{1}{8}$  inch of stitching. Press seam edge of patch over it. Turn under raw edge  $\frac{1}{4}$  inch, leaving a seam  $\frac{3}{8}$  inch wide. Baste and stitch close to the folded edge. When both seams are completed, sew the curved edges of the panel to the shorts, duplicating the original stitches.

**Pajamas.** *Disappearing draw string.* If the draw string in your husband's pajamas has a habit of pulling out, try stitching it at the center back seam. The cord should be centered at the seam so that the tie ends will be of equal length.

**Frayed hem edge.** When the hems begin to ravel, turn the worn edges inside the hem and stitch close to the edge.

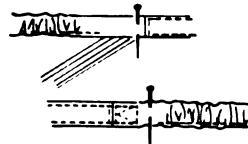
**To replace elastic** in casing at back waistline, remove the old elastic. Pin the new elastic to one end of the casing so that it will not disappear into it. Using a safety

pin, pull the elastic through the casing. Pin at the other end. Stitch both ends to hold it securely.

*Underarm hole.* If the pajamas pull out under the arm, they may be mended with a flat fell patch (figure 103). Open the sleeve and underarm seams. Cut away worn section. Use this piece as a pattern. Cut patch piece, allowing  $\frac{3}{4}$  inch for new seam allowance. Sew patch to garment. Then close underarm and sleeve seams.

*Torn placket.* The end of a placket is frequently torn. When it is mended, the worn area should be reinforced with tape. Stitch the tape to the right hand side of the placket. Then lap the left side over the right and stitch together. Replace the original stitching. Be sure to fasten the end of the placket securely to the tape.

*Replacing knitted cuff.* New cuffs may be purchased at the notion counter. Rip off old cuff. Pin the right side of the cuff to the wrong side of the pajamas. Stretch the edge until it lies flat along the leg edge. Stitch, keeping the fabric stretched. Bring the cuff band to right side. Turn under the edge. Pin the folded edge so it just covers the stitching. Stretch while stitching.



Replacing elastic in casing



Replacing knitted cuff

## CHAPTER XI

# *Repairing Household Articles*

Fabrics are used in so many different ways in the home that to repair them often taxes the ingenuity and skill of the mender. The damage may be varied—a burn in an exquisite heirloom tablecloth, a group of tiny holes in a fluffy blanket, or a tear in a kitchen towel. Although their values differ, each one is something to be preserved. The tablecloth may require hours of painstaking work to restore it to its original beauty, whereas the towel may be mended in a few minutes because its appearance is not as important as its strength.

One of the difficulties encountered in mending old needlework is the problem of finding threads and yarns that match or at least blend with the damaged article. Usually it is impossible to purchase them. They have to be especially prepared at home. If you want your white thread to have an aged look you might dip it in tea. Colored mending materials may be placed into a dye bath to deepen the color, or color remover may be used to lighten them. Sometimes human hair is used for very fine mending on laces.

**Sheets.** Although you try to preserve the life of a sheet, it soon shows signs of wear. When this happens, steps should be taken to strengthen the damaged area. Whether you do this work by hand or machine will depend on how important the appearance of the mend is and how much time you have to spend on doing it. Fine linen and percale sheets seem to suggest hand stitches, whereas sturdy muslin seems to demand machine work.

*Worn center section.* Sheets seem to wear out in this area first. As soon as the fabric begins to wear thin, reinforce it with small running stitches (figure 7). Use a fine needle and thread.

If a small break finally appears, the tear may be darned. Special instructions are given on page 64. When several small breaks occur close together, a piece of matching fabric may be placed under the thin portion and the darning stitches taken through the two thicknesses of material.

Sometimes a hemmed patch (figure 47) or a machine-stitched lapped patch (figure 48) is used to mend torn places. A three-cornered patch may be employed for this type of tear.

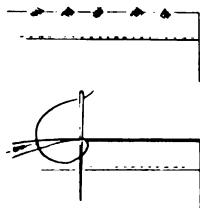
When the sheet can't be mended again in the center, and yet you hate to discard it because there is still some wear in the side sections, cut it on the lengthwise fold. Stitch the selvedge edges together with a plain seam (figure 13), and then turn hem (figure 20) in the side edges and stitch.

*Frayed hem.* When the hem of the sheet begins to split along the fold, trim the frayed edges. Then fold in the edges and overhand (figure 8) the folded edges together.

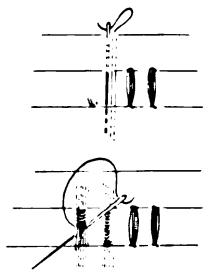
If the sheet is longer than it needs to be, rip out the hem. Cut along the frayed fold. Turn a new hem and stitch by machine.

*Ripped hem ends.* Frequently the machine stitching rips out at the ends of the hem. Unless the stitches are quickly replaced, the edge of the sheet may be torn at this point. It is also advisable to overhand the open ends of the hem together. This eliminates the possibility of tears which result when the open hem is caught on a sharp object.

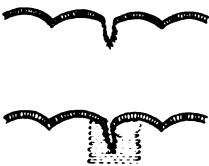
*Broken machine hemstitching.* This type of hemstitching is usually placed on sheets. When it begins to fray, trim the broken hemstitching bars close to the edge. Be careful that you do not cut the fabric.



104. Overhanding a frayed folded edge



Replacing broken machine hemstitching



Darning a torn scallop

Working on the back of the hem to be repaired, replace broken bars. The number of threads you use will depend on the size of the original bars. The thickness of the new bars should appear the same as the unbroken ones. Use a fine needle and thread. Make tiny running stitches on both sides of the joining thread as in figure 7. The running stitches should not show on the right side. Be careful to regulate the length of the joining stitch so that the fabric edges will be the same distance apart. When the correct number of stitches have been made for one bar, overhand stitches are used to hold them together (figure 104). This process continues until all of the damaged bars have been replaced.

If the hemstitching is hand-made it may be mended as suggested on page 151.

**Pillowcases. Worn folds and seams.** When a pillowcase begins to fray along the side edges, rip out the portion of the hem that crosses the fold and the seam. Stitch a seam along the folded edge deep enough to catch in the line of wear. A wider seam may be made at the side seam edge if necessary. The hem must then be restitched.

If the corners or end fold show signs of wear, a seam may be stitched along this edge.

**Torn scallop.** Embroidered scallops often tear at the joining of the rounded projections. This damaged point may be mended with tiny running stitches (figure 7) or machine stitches if the appearance is not important. Bring the frayed edges as close together as possible, but do not force them together. Replace the torn lengthwise and crosswise threads with tiny running stitches (figure 7). The scallops may be refinished with a few button-hole stitches (figure 97). Try to keep the joining of the new and old stitches as invisible as possible.

**Blankets. Worn binding.** The binding on a blanket usually wears out long before the blanket itself. When this happens, the frayed binding should be removed. Special

blanket binding may be purchased that is folded and ready to apply. If this is not available, ribbon or strips of fabric may be used.

The blanket binding is pinned and basted in place. Finish the corners as shown in figure 105. Be sure to apply the binding carefully so that when it is stitched by machine the stitching on both sides will appear the same. Usually one row of stitches is placed close to the edge and another about  $\frac{1}{4}$  inch away. However, do not place the first row so close to the edge that the binding will not be caught to the blanket on the underside. Use large machine stitches so that the stitching will not pucker. Sew the ends of the binding together with slip-stitches (figure 10).

If you feel that the blanket does not warrant the cost of new binding, the edges may be finished with a blanket stitch. Rip off the old binding. Trim any ravelings and straighten the edge. Then steam press.

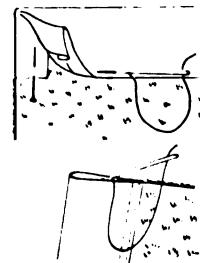
If the blanket is thick, place two rows of stitching along the edge—the first close to it and the second about  $\frac{1}{4}$  inch away from the first row of stitches. Finish the edge with blanket stitches (figure 108).

On a lightweight blanket, a narrow hem may be used along the ends instead of the rows of machine stitches. Baste in a narrow hem. Sew this in place with blanket stitches.

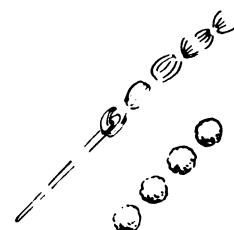
**Tiny holes.** Occasionally small holes caused by moths appear. Usually these can be darned with tiny running stitches which become invisible in a napped fabric if matching threads are used. Reproduce the weave of the blanket. See pattern weave page 67. After the darn has been made, rub up the nap.

**Large holes.** A lapped patch (figure 48) may be used to mend a hole in a heavily napped blanket. If the blanket is thin, a catch-stitched hemmed patch (figure 48) is better.

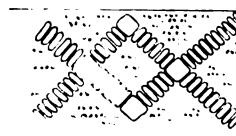
When making the lapped patch, clip some of the fuzz from the underside of the blanket and the top side of the



105. Replacing worn blanket binding



Tufting



Replacing broken crochet stitches

patch where the two pieces overlap. Be careful not to clip any of the yarns in the blanket. The shearing makes the mend less bulky. Put the patch on the underside and darn it in place with running stitches.

**Bed-spreads. Torn fabrics.** Many simple tears (figure 40) can be darned with tiny running stitches. However, if the tear has ragged edges, it may be necessary to place a reinforcing fabric under the damaged spot. Usually a small piece of fabric may be taken from the corners at the foot of the bed-spread, or from the end, if it is longer than it needs to be. Place the patch under the tear. Do not cut off the ragged edges because the fuzz will help to blend the stitches with the bed-spread. Try to duplicate the constructive stitches of the fabric. Work with the grain of the material. Cut away any excess material when darn is completed.

On a rough textured fabric, a Point de Venise darn (figure 42) may be used very effectively, especially when the mending thread has been raveled from the bed-spread.

Sometimes a straight tear on chenille and tufted bed-spreads may be mended by overhanding (figure 8) the edges together. Then the new tufts can be made. If you are unable to obtain matching tufting yarn, you can use six-strand embroidery floss. Double the floss several times to make the tufts look the same as those in the rest of the spread.

If you are unable to cut a piece of material from the spread to patch a tufted or chenille bed-spread, use muslin similar in weight to the foundation fabric.

When a tear occurs in a crocheted bed-spread, the broken stitches may be replaced by using both a needle and crochet hook. Chain stitches may be made with a needle (figure 105), and single or double crochet with a hook. Use thread similar but finer than that originally used. Attach thread with a buttonhole stitch at the beginning of the mend and reinforce with several over-

hand stitches (figure 8). This same process is used to finish the repair.

Lace bed-spreads may be darned with matching thread. Try to reconstruct the design. If it is badly torn, a piece of lace or net similar in pattern may be set in. Details for lace mending are given on page 87.

**Mattress. Tear in ticking.** When the ticking on a mattress is torn the edges may be pulled together and resewn. However, you may find that the fabric is too taut for you to work with. If it is, remove buttons or tufts. Then turn under the raw edges just a little bit. Hold the fold in place with small running stitches. Use overhand stitches (figure 8) to bring the two folded edges together. Begin and end the stitches  $\frac{1}{2}$  inch beyond the tear. Sew with a heavy thread.

**Missing buttons.** To replace buttons on an inner spring mattress, use a 14 inch single-point tufting needle and tufting twine. Cut a piece of twine 18 inches long and place it through the button shank. Then place both ends through the needle. Push the needle through the mattress at the original hole. Remove needle on the other side. Slip one end of the twine through the button. Make mattress-maker's knot (figure 106).

If several buttons have to be replaced, attach each as suggested above before the final operation. Do not pull the knot tight until they are all in place. Then level the part of the mattress by pulling the free end of the knots. The knots are fastened by tying the free end around the button and the other end. If you tug at the button, the knot will slip into the ticking.

**Missing tufts.** Cotton-felt tufts are used on a hair mattress. They are held in place with a loop of twine. When they slip out, they can be replaced by using a 14 inch, double-point needle and tufting twine. Thread the needle and pass it through the mattress first from top to bottom and then from button to top, entering at one hole and



106. Mending a tear  
in mattress ticking



Replacing buttons  
on an inner spring mattress



Mattress-maker's knot

emerging at the other. Remove the needle and tie mattress-maker's knot.

Replace all missing twine before finishing the tufts. After this has been done, level the mattress by pulling free end of knots. Loop the twine and tie free end over the other one. Slip a cotton-felt tuft in place by lifting the loop of twine slightly on the underside of mattress. Then lift the knot ends on the upper side and slip the tuft in place. Trim ends of twine.

**Turkish Towels.** *Frayed selvedge.* The first indications of wear usually occur along the selvedge edges. The outer threads begin to fray, leaving a ragged edge. If the selvedge is wide enough, the edge may be turned under and two or three rows of stitching used to hold it in place. This strengthens the damaged strip. In case the border is not wide enough to allow this finish to be made, a narrow cotton tape may be stitched to the edge in the same way.

Sometimes terry towels and wash cloths are finished with zig-zag stitched edges instead of hems and selvedges. Before this type of towel is used the edges should be strengthened with one or two rows of machine stitching.

*Torn edges.* When the edge is torn, place a piece of paper under the tear and draw the edges together as much as possible. Baste. Stitch back and forth across the tear carefully securing the frayed edges. Pull paper away. Clip loose ragged threads and loops.

*Small hole.* This type of worn spot may be darned (figure 43) with darning cotton. Clip away loose loops even with edge of hole. Then replace lengthwise and crosswise threads.

A larger hole may be mended with a lapped patch (figure 48) using small running stitches for the darning.

**Bath Mats.** Worn terry bath mats may be repaired in the same way as bath towels. It is also possible to cut

off the damaged part if it is near the edge. The new edge can be bound with a twill tape.

Sometimes tufted or chenille bath mats lose their nap in spots. Matching yarn or six-strand floss can be used for new tufts. If the edges are frayed, they may be overcast (figure 8) with a heavy thread or finished with a cotton tape.

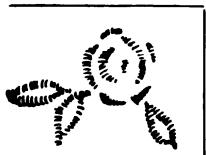
**Shower Curtains.** Holes in duck or canvas curtains may be mended with an inset patch (figure 50) or a machine-stitched lapped patch (figure 48). An inset patch may also be used on a rayon curtain.

Special mending tapes and patches should be used to mend oiled silk and plastic curtains.

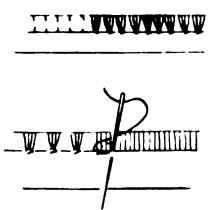
**Table Linens.** Whenever lovely table linens are damaged, every effort should be made to restore them to their original beauty. Tears and holes can be mended with almost invisible results if each stitch is taken carefully and with precision.

*Straight or three-corner tears.* If it is possible, use matching threads. Sometimes the hem of a napkin may be opened and the necessary threads removed. If this can't be done, use No. 100 sewing thread and a fine needle. Keep the darning stitches tiny and in line with the lengthwise and crosswise threads. Follow the pattern of the design whenever possible, going over and under the necessary number of stitches so that the weave is duplicated.

*Jagged tear.* When this happens to a good damask tablecloth or napkin, place a piece of matching linen or soft old sheeting under the tear. Sometimes it may be better to ruin one napkin by cutting a piece from it than to destroy the beauty of your cloth. However, if the ragged edges do not expose any large areas of the underlying material, the old sheeting may be used with a great deal of success.



107. Mending a jagged tear in damask



Hemstitching made by hand

Baste the piece of fabric to the cloth, carefully matching the lengthwise and crosswise threads. If the same damask is used, the design must be matched perfectly. Do not cut away the ragged or fuzzy edges. It is easier to blend the stitches with the linen if they remain. If there are any loose ends after the darning, they may be clipped. Try to work at right angles to the tear whenever possible, but it is very important that you always follow the grain of the material. Use a fine needle and No. 100 sewing thread. Your stitches should duplicate those of the fabric. For instance, if you are working with a plain weave, you will go over one thread and under the next. But in a twill weave, you may have to go over and under two threads, whereas, in a satin weave, you may go over six threads and under only one. This isn't so difficult to do when you are working on the patterned fabric, but you may have trouble trying to duplicate it in the places where the linen is completely missing. As you work, stagger the stitches, making the rows uneven in length to avoid a harsh, visible outline. After the darn is completed, clip away excess material on the back, leaving about  $\frac{1}{4}$  inch all around.

*Small hole.* This type of hole can be darned. Try to use matching threads raveled from the hem of a napkin. Reweave the threads following the weave of the fabric. Patterned darns are discussed on page 67. It may be possible to use a Point de Venise darn (figure 44). Sometimes, you can embroider a decorative motif to camouflage the damage.

*Large hole.* Usually an overhand patch (figure 50) is used to mend a large hole. The patch should be made from matching material. If this is impossible, use a piece of an old tablecloth that is similar in design.

Sometimes you can conceal a patch with an attractive monogram if the hole comes in an appropriate place. Make the monogram larger than the patch so that it extends beyond the edges. Decorative appliqués can also be used.

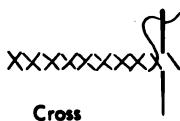
**Crochet Cloths.** Directions for repairing torn crocheting are given on page 146.

**Lace Cloths.** Torn lace may be darned or replaced with matching thread. Check on page 87 for ways that this may be done.

**Embroidery. Hemstitching.** When hand-made hemstitching breaks, it is possible to repair the damage by replacing the missing threads, and then re-hemstitching according to the original design. If it is possible, ravel a lengthwise thread from matching fabric, perhaps the hem, to use to replace the broken threads. Clip away the damaged bars close to the material, but do not cut the actual fabric.

Working from the wrong side, replace the threads by carrying the needle back and forth over the opening, catching only a thread or two at each edge. Keep the space between the edges even, so that the stitches will be of equal length. When all of the threads have been replaced, rework the hemstitching, duplicating the original design. Use a fine sewing thread. Figure 107 illustrates how plain hemstitching may be done.

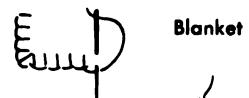
Whenever *embroidery stitches break*, rip out several stitches on either side of the worn spot. Fasten the ends of the thread securely. Then replace the stitches, using matching threads. Join the stitches carefully so that there is no definite mark. If you are repairing some needlework which is faded or dull, try to duplicate this effect with your threads. Figure 108 shows some of the commonly used embroidery stitches.



Cross



French  
knot



Closed  
blanket



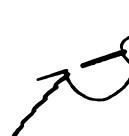
Feather



Chain



Lazy  
Daisy



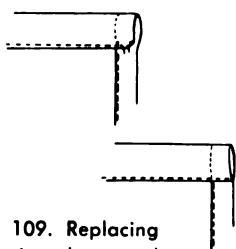
Stem



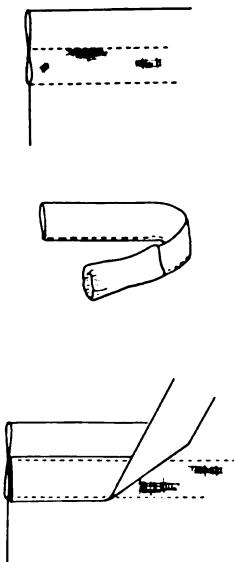
Long  
and  
short



Satin



109. Replacing  
ripped-out stitches  
at end of casing



Applying a new casing  
to a worn curtain

**Kitchen Towels.** Frayed selvedge edges on dish towels may be turned under and stitched.

Tears may be darned by machine. The ragged edges should be drawn together and stitches taken back and forth over the edges.

Holes may be mended with a machine-stitched lapped patch (figure 48).

**Curtains. Split fabrics.** No doubt you have noticed that the first signs of wear in curtains that are made of marquisette, net, lace, and similar fabrics are along the lengthwise folds. Crosswise threads break, causing the curtain to split lengthwise. In order to repair the broken threads, new crosswise threads must be woven into the material. If you can, use threads raveled from a piece of matching fabric. Otherwise use sewing thread of similar color and size.

When silk gauze and other materials of this type split, the damaged area can be darned, using tiny running stitches.

**Holes.** Although holes may be patched, the results are not very satisfactory unless the curtains are so full that the repaired spot can be hidden in the folds. If a hole occurs near the edge on wide curtains, a width of fabric containing the damaged part can be cut off and a new hem put in.

**Torn casing.** Sometimes the stitches at the end of the casing begin to rip out. Suggestions for repairing broken stitches are given on page 40. For extra strength, finish the ends with two rows of stitching.

If the casing becomes very badly worn a new one may be made of the same material and applied to the curtain. Cut a piece of matching fabric the same length and twice as wide as the original casing plus seam allowance. Stitch the raw edges together. Turn inside out. Press. Stitch to curtain over old casing.

**Draperies. Torn fabric.** Frequently the lining in draperies is torn by the hooks that are used to attach the drapery to the rod. When this occurs, darn the tear as suggested on page 64 using a small piece of matching fabric under the damaged spot to strengthen the lining at this point.

**Pulled-out ring.** A ring is used to help anchor the outside edge of the drapery to the wall. This may be ripped from the material. When it is, it may be replaced with several overhand stitches (figure 8).

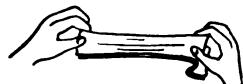
**To lengthen.** After draperies have been hanging for a little while they have a tendency to shrink. If a large hem has been used, they can be let down if the fabric does not appear too worn along the fold. Rip out the hem. Measure down the desired distance from the fold. Mark. Steam press. Turn up hem and finish in the original manner.

**Slip Covers. Worn cording.** When the cording begins to fray along the edges it should be removed. It can be replaced with new cording or the edges may be finished with a plain seam. New cording may be purchased ready-made or you can make it by covering a cotton cord with a bias strip of fabric.

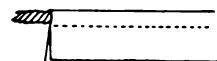
If you decide to make the cording, cut strips of bias (figure 18)  $1\frac{1}{2}$  to  $1\frac{3}{4}$  inches wide. The width depends on the size of the cord. Place cord in center of the bias strip on the wrong side. Fold bias over cord, bringing raw edges together. Using a cording foot, stitch close to the cord.

In case you decide to use a plain seam, pin along the edges in order to hold the various parts of the slip cover together. Then remove the cording and restitch the seams.

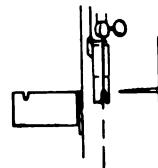
**Holes.** A patch can be used to mend a small hole in a slip cover. However, the type you use will depend on the fabric, and where the hole is located. If the damaged part is to be subjected to a great deal of strain, a hemmed



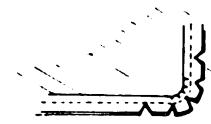
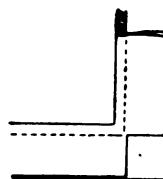
110. Stretching bias for cording



Covering cord



Cording clipped before corner is turned



Cording applied to article

patch (figure 47) will probably be best. If the fabric is quite heavy, you may want to use a catch-stitched hemmed patch (figure 48). In case you do not have any matching fabric, you can probably cut a piece from the tucked-in section or from the underpart of a cushion cover.

*Broken fasteners.* A zipper or a strip of snaps may be used to finish the closing on a slip cover. If the slide fastener needs to be replaced follow the directions on page 55. The snaps may be purchased by the yard. The old strip is removed and the new one stitched in place.

*Broken seams* may be restitched or slip-stitched (figure 10) together.

*Tears* may be darned with tiny running stitches (figure 40).

**Upholstery.** Tears or cuts in upholstery are mended according to their location. If the tear occurs where it gets little strain, it can be mended with a press-on patch or adhesive carpet binding. The patch is cut 1 inch wider and longer than the tear. It is slipped under the tear with the sticky side up. The edges of the upholstery are drawn together. The spot is covered with a cloth and pressed with a warm iron.

Holes or tears that are on the back or seat of the chair receiving considerable strain should be mended with a sewed-on patch. For a successful job the upholstery should be loosened from the frame, the patch applied and the fabric retacked. The type of patch you use will depend on the kind of material. Of course pile fabrics will be mended with a darned-in patch.

When the upholstery begins to wear thin or a large hole has been worn in the material, a patch large enough to extend beyond the damaged area may be sewed to the right side of the material. Cut the patch the desired size, turn under the raw edges, and slip-stitch (figure 10) to the chair.

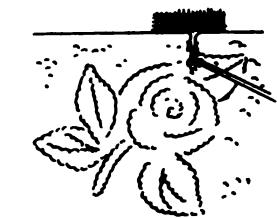
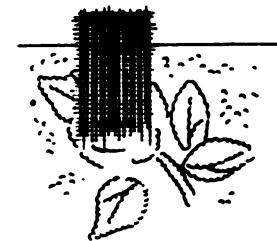
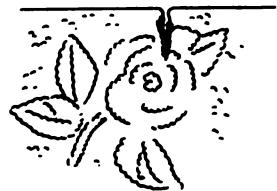
**Rugs.** *Hooked rugs.* When a hole occurs in the backing of a hooked rug, baste a piece of new burlap to the wrong side, covering the damaged part. The patch should be at least 1 inch larger on all sides than the torn area. It is most important that the lengthwise and crosswise threads of the new burlap match those of the old. After the patch has been basted in place, turn to the right side and sew down edges of hole. Use carpet sewing thread that matches the color of the burlap. Excess burlap may be cut away after the hooking has been restored. If the patch is placed near the edge of the rug, the edge of the burlap should be turned under.

In order to repair and replace worn hooking, clip away loose ends. Draw in the missing design with pencil. Hook the outline of the design first. Then fill in the design and finally the background. Be sure that the new loops are the same height as the original ones. If the pile of the rug is clipped, the mended area should be carefully clipped to match.

*Braided rug.* Sometimes one of the fabrics used in a braided rug wears out before the others. If only one strand of braid has been weakened, it may be removed and replaced without unsewing the braid. Use a safety pin to lace the new strand through the old. The ends of the new strand should be carried to the wrong side of the rug and hemmed in place. To reinforce this position, sew new part of braid on both sides.

When an entire section has to be replaced, rip out the stitches holding damaged area in place. Then cut out this part. Attach the new strands to the old, and rework the whole braid. Finish in the original manner.

*Carpets.* Worn spots in rugs and carpeting may be repaired by sewing a patch of burlap or heavy woolen material to the wrong side. The edges of the patch are turned under and hemmed. It is also possible to reinforce the patch by darning through it with yarn to match the carpet. If an oriental rug has to be patched, hook in yarns to match the design. Then clip the loops to match the



111. Mending  
a torn hooked rug

original nap. Frayed edges may be ravelled to obtain a straight edge and then mended with an adhesive carpet binding. Or if a more sturdy finish is desired, bind the edges with carpet binding.

## CHAPTER XII

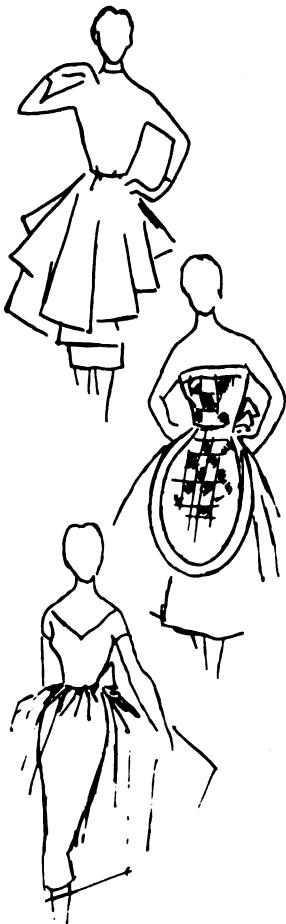
### *New Life for Tired Clothes*

Are there any idle garments hanging in the family closets? If there are, don't let them stay there another minute. Clothes are meant to be worn, not left in the closet to become museum pieces. If you and the family can't use them, somebody else can. So get the family treasures out. Don't let this potential fortune slip through your fingers. Remember it is smart to be thrifty.

It will probably be wise for you to start with your own clothes. Inspect your clothes carefully. Label each garment as usable or not usable. The clothes that you don't want, place in a box to keep until you find some one who can use them.

Then try on all the garments that you marked usable. And don't do this when you look or feel bedraggled. Instead, put on your best girdle, proper shoes, and fresh make-up so that you can see how the garment actually looks on you. Keeping in mind the new fashion features, study the fit of the shoulders, the length of the skirt, the type of sleeves, neckline, and waist. This will enable you to determine what must be done to rejuvenate the garment. There are several possibilities. You can add a gay new accessory. You can change the construction lines, or you may decide that it must be completely remade.

**Refreshing Accessories.** Very often the only thing that an old frock needs to make it seem fashionable is a sparkling collar, a bright weskit, a colorful belt, a crisp dickey, new buttons, or a filmy scarf. These decorative



112. The versatile apron

bits give a smart new look to a costume. Many well-dressed women utilize accessories for that interesting look. With a simple gown, they use various types of accessories. These make the dress suitable for different occasions. They also help make a meager wardrobe seem adequate and exciting.

Each year brings something new in the accessory line. Sometimes they are high-style fads that last only a short period, and at other times, a functional pretty bit of apparel which may become an important part of the wardrobe. This happened during World War II. For years, aprons had been neglected. Suddenly they were fashionable. You found filmy net and swishy taffeta aprons being worn over evening sheaths. Crisp dainty organdy ones were used over pastel frocks. Sturdy cottons were converted into smart practical designs for utilitarian purposes. So serviceable did this fashion become that women still use this device to change a drab dress into a gay, attractive gown. Perhaps you have an old dress that may take on a new look by adding a fanciful apron.

An accessory that has come into great prominence recently is the stole. In fact it has become so important that many designers include it as a basic part of a costume. Its versatility is unlimited. It may rise as a delicate rosy ruff above bare shoulders or it may swathe covered arms in a cozy wool fluff of blanket proportions. You find them used over dresses, suits and coats—a trailing mist of tulle on a bouffant gown, a sophisticated length of checked wool on a simple navy suit, a luxurious wreath of velvet on a fitted coat. The stole offers wonderful possibilities for rejuvenating a tired outfit. Look over your wardrobe. Surely there must be at least one dress that can be given a new lease on life by using this important accessory.

New collars and cuffs are always a refreshing touch. They may add a perky or fragile note. Tailor them of linen or piqué, or give them a decorative note by using a scrolled edge of braid or a finish of ball fringe. For a



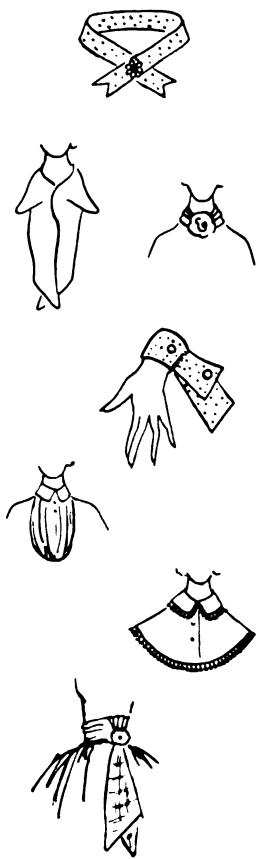
113. A stole for a new look

very festive look, cover a tiny round linen collar with cotton roses. In case you need a dainty lingerie collar and cuffs make them from an infant's white dress or a lovely handkerchief.

Dickeys, gilets, and weskits offer excellent possibilities for aiding an ailing costume. A crisp white piqué gilet might be worn with a sheer wool frock, or a striped jersey dickey with a navy blouse, or a polka dot shantung weskit with a suit. Each adds a bit of spice to the outfit.

Scarfs always have their place in the wardrobe. They can be tied, draped, and twisted in various ways to fill a gaping neckline. Sometimes they are folded high to give a choker effect. This might be done with a bit of organdy and finished with a matching fabric flower.

Embroidery is once again in fashion. It offers innumerable ways of touching up an old costume. Collars, cuffs, and pocket flaps seem to be the places most suited to this embellishment. They may be incrusted with pearls, sprinkled with soufflé beads, or made bright with gold threads.



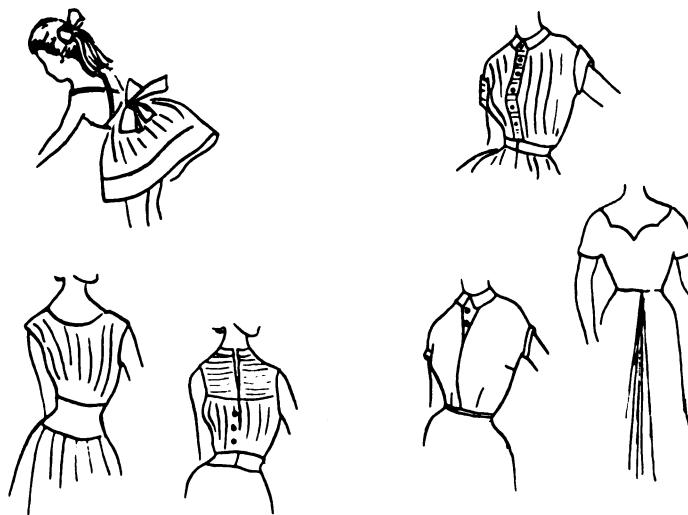
114. Refreshing accessories

If a less elaborate effect is desired, simple stitches made with matching threads may be used. Today embroidery is found on coats, suits, and sweaters as well as on dresses.

Often gay ribbons give that new look. They are frequently worn as a tie. One of red flowers printed on white might be clasped across the neckline of a black linen frock. A band of ribbon, picot-edged on one side and fringed on the other could create an interesting effect on an afternoon dress. Ribbons can also add zest to tired belts. They rejuvenate worn edges. Sometimes several rows of ribbons stitched across the front of a jacket or princess frock may change the appearance completely.

Then, of course, you can design decorative touches from scraps of fur, flowers, buttons, braids, tapes, laces and materials. Bows may replace buttons, braid frogs instead of buckles, fur buttons instead of frayed fabric ones. A bunch of flowers peeking from a pocket or inserted in a slash at the shoulder may refresh an otherwise drab costume. Pieces of material may be appliquéd to the garment; sometimes they are used simply for decoration, and at other times, to cover stains or worn places. Scraps of felt can be cut in attractive shapes to repair frayed or torn buttonholes. Bright-colored tapes can be pressed or stitched to the garment to form stripes or geometric designs. Lace medallions, bands, and edging can be used very effectively. There is no limit to the possibilities offered by decorative patches.

Although many of these ideas may be purchased, it is much more fun to create them yourself. If you have been assembling a collection of fabrics, braids, tapes, ribbons, buttons, yarns, beads, and flowers, you should have no trouble in designing smart, attractive accessories. Sometimes, it is the ribbon from a corsage, flowers from a box of candy, buttons from Grandmother's gown that will provide the spark that incites your imagination. Learn to copy ideas that you see in the stores, magazines, and newspapers. You will find it a most satisfying experience.

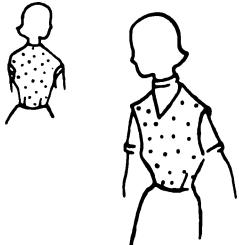


To make a garment wider

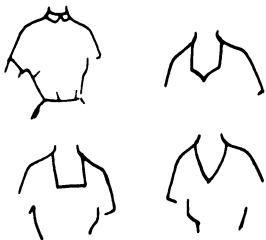
## 115. To make a garment longer

**Altering Lines.** One of the easiest ways to restore a garment to its useful place in the wardrobe is to transform the basic lines. It may be too short or too long, too tight or too loose. It may be straight and boxy instead of circular and flowing. This type of remodeling will depend on the dictates of fashion, and whether you are expanding or shrinking. For instance, you may have a dress in your closet that you purchased when wide, square shoulders were stylish. Today the trend is toward normal, sloping ones. Naturally if you wear the dress in its original shape you will look out-of-date. However, there is no need to discard the garment. The shoulderline can be changed in several ways. And if you have suddenly put on weight, you may have several dresses and skirts that are just too tight to wear. Again, it is possible to alter them so that they fit you perfectly.

In Chapter V, suggestions are given for making simple adjustments to the length and width of a garment. If,



116. A jumper  
from a tight blouse



A high neckline  
may be cut low

after checking this information, your problem has not been solved, study the current styles. Analyze them carefully and then adapt them to suit your particular needs. Of course, it is always easier to make a garment smaller than it is to increase it. If the skirt must be let down perhaps a yoke or band can be inserted at the waistline, or a band of contrasting fabric or lace used as an insertion in the lower part of the skirt. If ruffles are fashionable, one might be added to the lower edge. In case you are expanding crosswise, a dress may be opened in front and worn as a redingote, or a panel can be inserted.

Sometimes a perfectly good dress is too tight across the shoulders or has become badly stained under the arms. In such a case, rip out the sleeves, reshape the armhole if necessary and add bands of blending or contrasting fabric to finish it. If you don't want a sleeveless blouse or dress, replace the old sleeves with new ones. After the sleeves have been removed, recut the armhole and make new sleeves to fit. Novelty jersey might be used on a woolen dress, and gay gingham or calico on a cotton one. You might knit or crochet new sleeves in your dress.

It is also possible to transform your dress into a jumper by cutting the armhole deeper and perhaps the neckline. Finish the edges with a bias facing.

New necklines are a definite step toward resuscitation. Collars may be removed or added. High necks may be cut low, and low necks may be filled in with perky dickeys or dashing scarfs. A round neck can become square, heart, or v-shaped; a v-shaped neck, oval or heart-shaped. A coat or jacket may be given a cardigan front, and perhaps finished with a knitted edge.

If the shoulderline seems too square, remove the pads and sleeves. Fit the shoulders over new sloping pads. Then reshape the armhole. Recut the sleeve if necessary, and replace it in the armhole. Sometimes the shoulderline may be changed slightly by removing part of the stuffing to make it less bulky.

**Changed Identity.** Sometimes a garment has outlived its usefulness in its original state, but there is a chance that it could be made into another article. In such a case, simple alterations are not enough. A complete remodeling job is needed. This entails considerable imagination and work. However, your ingenuity is not rationed. There is no limit to the ideas that you may conceive.

Before making any decisions as to what to construct, you must decide whether the material is worth the time, energy, and money necessary to remodel it. If the wearing qualities are poor, it is silly to attempt any remaking. But if there seems to be considerable life left in the fabric, then your efforts will be justified.

In planning your remodeling, there are a few things to keep in mind. It is wise to use the original design lines whenever possible. Perhaps a yoke or pocket may remain. Sometimes the fabric can be turned so that the wrong side becomes the right. If new materials must be added, try to combine similar fabrics in interesting ways while avoiding startling effects.

When you have a definite idea of what you are going to make, start ripping the garment apart in the necessary places. Don't cut. You may need that extra seam allowance. Remove the threads carefully, being sure not to stretch the fabric.

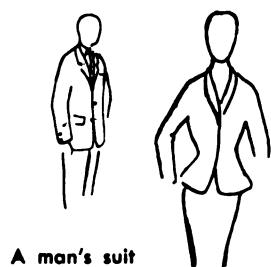
After the parts have been freed, the material should be cleaned. Wash it if you possibly can. Then carefully press it. If you want to change the color, dip it into a dye bath. When you have finished refreshing the old fabric all traces of former stitches and seams should have vanished. To help you with your construction process, mark the straight of the goods on each piece.

In case you are wondering what to make perhaps some of these ideas may be helpful. Men's clothing is especially adaptable. A man's shirt may be converted into a blouse, dickey, apron, sun suit, pinafore, and hospital gown. A woman's or child's suit or dress, a child's coat and

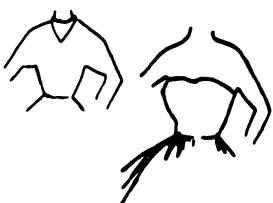
117. A man's shirt  
may become  
a child's slip



A man's suit  
may become  
a woman's suit



New life  
for an old blouse





118. A pair of shorts  
from worn overalls

A cape from a coat

jacket might be made from a man's suit. Depending on the fabric, a man's coat may be used for a coat, jacket, skirt, trousers and a robe.

From an old dress, you might construct a blouse, dickey, vestee, weskit, jumper, skirt, bolero, a child's dress, play clothes. A new dress might be made from the good parts of two old ones. An evening gown might be converted into a street length dress, a negligee, a dressy skirt.

Housecoats and robes may be used to create miniature copies for the small fry. A corduroy robe may be changed into overalls and jackets; a flannel robe into skirt or trousers.

And household articles should not be forgotten. An old blanket might be turned into a baby's bunting or a child's robe. Draperies may become play clothes. You remember Scarlett O'Hara made herself an evening dress from a green velvet curtain.

No doubt you have already thought of several ideas which haven't been mentioned. And as you continue to think about the problem your ideas become more interesting. Your imagination is stimulated. To make something from nothing gets to be a fascinating game. And it is one you should try to win.

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